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full details on page 22

Comics INTERNATIONAL

Issue 41 April 1994 | The Comics Industry Monthly | 96 pages 50p / $1.25

Gun-wielding vigilante meets heartthrob of Riverdale High

The Punisher versus Archie?

LEADING American comics publishers are now striking deals with one-time rivals to improve their share of the direct market. With ever-decreasing sales even affecting their most popular titles, an exchange of characters promises to be the major event of 1994.

At the forefront of co-productions is DC Comics, whose lead character follows this month's **Batman-Spawn** titles with a DC-Dark Horse rematch in **Batman v Predator II**. Batman also becomes the first DC property in 12 years to link in with a Marvel character as Batman meets the Punisher *(visual, right, by Mike Kitson)*.

But the most unlikely pairing by far takes place in June as red-haired all-American boy meets crazed killing machine in the seemingly subversive **Archie-Punisher** crossover, **When Worlds Collide.**

"VERSUS? Nobody told me anything about versus!"

Modifying the current trend for each publisher to produce its own edition of crossover titles, Marvel and Archie Comics will distribute the same 48-page ad-free comic, in different covers. Written by regular **Archie** writer and **Wolff and Byrd** creator Batton Lash, the book is pencilled by Marvel veteran John Buscema and inked by Archie's Stan Goldberg.

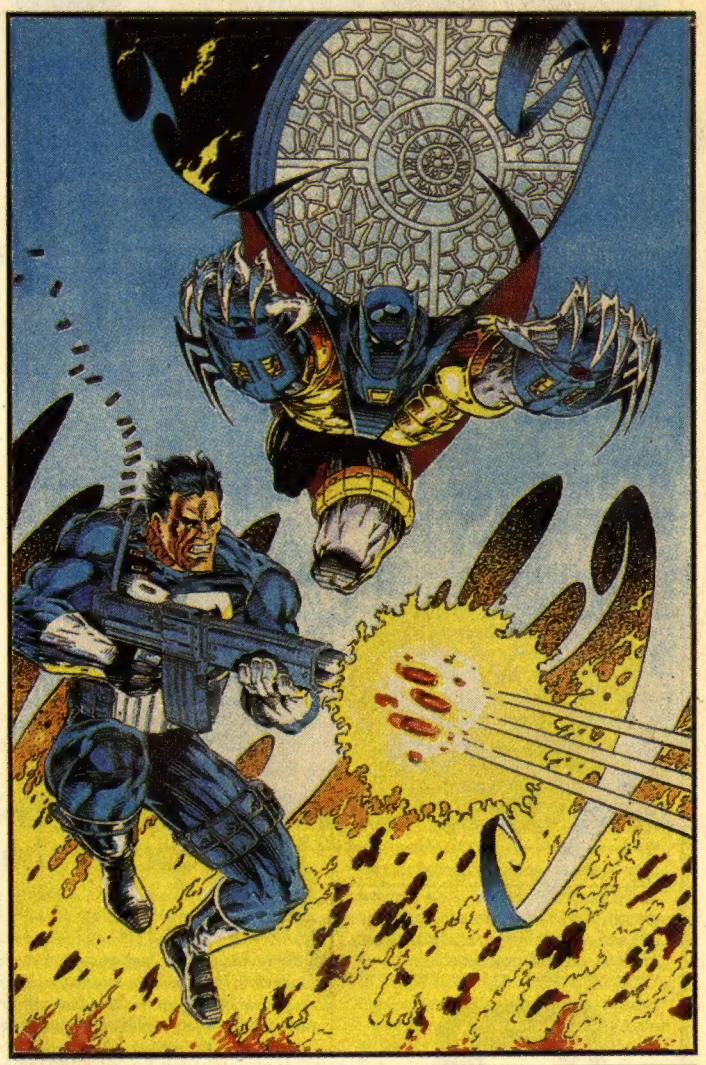
The Archie Comics edition, with Goldberg cover art, will be priced $2.95 while Marvel's $3.95 edition will feature a special die-cut cover. Both editions ship on April 14th.

The Marvel-DC Punisher-Batman project will involve two 48-page $4.95 prestige format comics.

The DC edition, **Batman/ Punisher: Lake of Fire,** is written by **Batman** editor Dennis O'Neil, with art by Barry Kitson and James Pascoe, and will ship in June.

Marvel's **Punisher/Batman** is written by Chuck Dixon, with art by John Romita Jr and Klaus Janson, and will ship in August.

As with the recent **Spawn/ Batman** crossovers, the stories will be self contained, but will have a thematic link.



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Comics INTERNATIONAL

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ENGLAND

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Published monthly as an independent trade paper for the comics industry. Editor and publisher: Derek G. Skinn. Associate editor: Sarah Bolesworth. Copy editor: Phil Hall.

SUBSCRIPTIONS

UK & Ireland: £12.00 for 12 issues.
USA & Canada: $60 US for 12 issues (air).
Australasia: £40 sterling for 12 issues (air).
Mainland Europe: £20 for 12 issues.

Make all payments to Comics International at: Comics International, (Subscriptions Dept), 8 Galliford Road, Maldon, Essex CM9 7XD

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Punisher meets Batman & Archie

Marvel and DC have announced a co-publishing agreement to produce two 48 page $4.95 prestige format Batman and Punisher crossovers.

Batman/Punisher: Lake of Fire, written by Dennis O'Neil, with art from Barry Kitson and James Pascoe will ship from DC in June. The story starts when major Punisher villain, Jigsaw, journeys to Gotham with the intention of becoming the city's latest crimelord.

Punisher/Batman, written by Chuck Dixon, with art by John Romita Jr and Klaus Janson will ship from Marvel in August.

As with the recent **Spawn/Batman** crossovers, the stories will be self-contained, but will have a thematic link. The timing of the issues will provide fans of both titles with an intriguing question: Which Batman meets which Punisher?

But Batman isn't the only comics character that the Punisher is likely to encounter in the coming months. Marvel and Archie Comics announced at February's Great Eastern Convention, that there would be a **Punisher/Archie** team up.

The crossover, however unlikely it may sound, will consist of one book published by both companies, **Archie meets the Punisher: When Worlds Collide**, the Archie version and **Punisher meets Archie** from Marvel. Both titles will ship on June 14th.

Marvel's version will feature a die-cut cover similar to **Punisher** #50 and **War Zone** #1. Written by Batton Lash, regular **Archie** author and creator of the **Comics Buyer's Guide** strip **Wolff and Byrd**, the book is pencilled by veterans John Buscema (of Marvel) and Stan Goldberg (of Archie), and will retail for $3.95.

The Archie version will be identical in content but has no special cover enhancements and will retail for $2.95.

The crossover may come as a shock to die-hard Punisher or Archie fans, but the intent is to introduce the two different comics markets to each other. Enticing staunch Archie readers to read Marvel comics and perhaps coax younger brothers and sisters of Marvel readers to the world of Archie, Jughead, Betty and Veronica.

These represent Marvel's first inter-company crossover since 1983, when negotiations soured with DC over the intended **Avengers-Justice League** title. Being the first, this makes it all the more surprising that the Punisher was chosen, when both DC and Archie have led with their most popular characters.

This begs the question of why more prominent Marvel figures, such as Wolverine, Spider-Man or The Hulk were not chosen.

● Marvel's exposure for the Punisher continues with **A Man Called Frank**, a 48 page June title set during the last days of the American wild west. This Punisher western is by Chuck Dixon and John Buscema.

New readers: begin here

Comics International is a monthly industry newspaper devoted to the comics medium. As such, it provides details of forthcoming UK and US comics and related items, together with reviews and commentary on current titles.

Certain products mentioned are not available through regular news agent outlets, but only from the 'direct sale' comics specialist retailers and mail order companies. Details of specialist outlets are advertised throughout the magazine, and a listing of the major specialists in Britain is given in our Retail Index and Mail Order Index sections.

Shipping dates mentioned for North American titles are the dates copies leave their printers to be air-freighted to distributors for direct sale outlets approximately one week later. These dates and titles do not relate to on sale dates or titles for news agent copies.

The Marvel and DC titles on general national distribution are on sale in the UK approximately two to three months after the air-freighted copies can be bought through specialist shops and mail order companies dealing with 'advance imports'. Because of the additional shipping costs incurred, these advance copies will be sold at a higher price than the UK price printed on their covers.

American dollar prices are listed for US titles with most UK comic shops converting at the rate of 80p = $1.

Most reputable mail order dealers bear a CoBRA seal on their advertisements. For full details concerning advertisers displaying this Mail Order Protection seal, see page 94.

New imprint for Ninja High School

CONTINUING their policy of cancelling low-selling titles in favour of strengthening their output with new and hopefully stronger titles, Malibu has cancelled its black and white Eternity line.

This has led to creator Ben Dunn taking his American manga creation **Ninja High School** to Antartic Press.

Dunn stated quite categorically that there was no animosity towards Malibu, saying "Since they are focusing more and more on their Ultraverse and Bravura material it became increasingly apparent that **Ninja High School** did not fit into the current mold of comics that Malibu is publishing. A mutual agreement was reached to end the series at Malibu and continue the series at Antartic."

But this does not end the six year relationship between Dunn and Malibu. The Californian-based artist is also working on Malibu's **Project A-KO** series scheduled for release this month.

Warstrike, Ultraforce & Glut-Busters

MALIBU Comics is celebrating the first anniversary of its Ultraverse imprint with two new titles scheduled to debut in the summer.

● **Warstrike**, which ships in May, is a **Mantra** spin-off and continues from a story that started in the first three issues of the **Ultraverse Premiere** comic. Written by Dan Danko and is illustrated by Hoang **(Alien Legion)** Nguyen, issue one features a Walter Simonson cover.

● **Ultraforce** is a new team book, utilising the **Justice League/ Avengers** approach. It features three existing Ultraverse heroes (Prime, Hardcase and Prototype) teaming up with three new characters, Ghoul, Contrary and a mystery character to be introduced in **Mantra** #13.

Created by the team behind **Breakthru, Ultraforce** is produced by Gerard Jones, George Perez and Al Vey. The first issue ships in August.

New mags for old

As a new marketing concept, Malibu is offering well-timed relief to troubled retailers who have over-ordered or undersold comicbooks throughout the last couple of years.

Malibu Glut-busters is designed to replace retailers unsold back stock with Ultraverse Ultra-Limiteds.

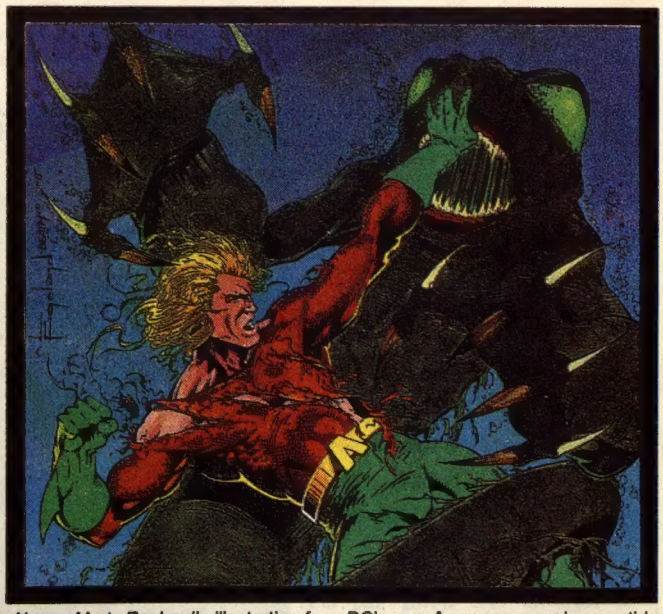
According to the programme director Alan Payne, "It is very simple. It works like this: any retailer who is sitting on excess inventory can send 100 comics, from *any* company, to Malibu and we will replace them with a special limited edition Ultraverse comic, which we believe will have a retail value of at least $50.

"We know there are a lot of retailers out there sitting on unsold product and we want to help."

Malibu will accept any comic published between December 1992 and December 1993. Retailers can mix them and match them in any order from any publisher.

Malibu will take all returned comics and donate them to a number of charities around the United States.

This offer has not been extended to the United Kingdom at the moment. More information when available.



*Above: Marty Egeland's illustration from DC's new **Aquaman** ongoing monthly. The series picks up where the **Aquaman: Time and Tide** mini-series ended as Peter **(Incredible Hulk)** David continues as writer and Brad Vancata inks Egeland's pencils. Below: with a somewhat different look, Michael Avon Oeming's Jamie Hewlett-like cover art for **Judge Dredd #1**, the new DC colour monthly based on the popular Fleetway character. For further information on these and all other new DC projects, see page 11.*

Legend's Martha for May launch

FRANK Miller and Dave Gibbons' Legend series **Martha Washington Goes to War** has been scheduled from Dark Horse to launch in May.

The sequel to 1990's critically acclaimed four issue mini, **Give Me Liberty**, is set several years after the original series, during the second American Civil War in 2014, but also has a recap of the original storyline for the benefit of new readers.

Frank Miller, again writing the exploits of the army officer, Martha, said of artist Dave Gibbons' work on the new five issue mini series, "It's the boldest work Dave's ever done."

Following the disappointing sales of **Give Me Liberty**, Dark Horse has wisely chosen a more economical format and lower cover price of $2.95 for **Martha Washington Goes to War** as opposed to the original's $4.95.

Image reveals new lineup of titles for 1994 onslaught

WITH the somewhat self-deprecatory slogan of "Don't Look Back", Image Comics has announced details of its forthcoming projects.

In addition to Rob Liefeld's expansion of titles announced last issue, Image is bolstering its line for this summer with the following titles:

● **Boof**, edited by Todd McFarlane, is by Beau Smith and John Cleary. The central character, Boof *(pictured above)* is an tusked creature, who McFarlane says "Makes Aliens and Predator look like blouse-wearin' poodle walkers". The first issue is due to ship soon.

● **Boof & the Bruise Crew** is a light-hearted spin-off from **Boof**, aimed at the younger end of the comics market. The series is scheduled for an initial six-issue run to begin in late spring and is produced by Beau Smith and Tim Harkins.

● **Brass** (*pictured bottom left*) is a four-issue mini-series from Jim Lee and Richard (**X-Men**) Bennett due this summer.

The title features the adventures of an anti-hero encased in brass armour who is on the trail of a super-virus which had transformed him into a deadly assassin.

● **Cyblade/Heatwave** explores the lives of the two mysterious members of **Cyberforce**. Written by Eric Silvestri, with art from Joe (**Deadpool**) Madureira and Scott (**X-Men**) Williams, the mini-series is scheduled for the autumn.

● **Cyberforce** team member Ripclaw is to star in two separate mini-series, planned for June and October.

The first series will be produced by the team of Eric Silvestri and Greg Capullo, while the second series will be written by Marc Silvestri, with art from Jordan Raskin and Kevin (**Azrael**) Nowlan (*pictured bottom centre*).

● **Doom's IV** (*pictured bottom left*) is to appear at last in a mini series of undetermined length. Rob Liefeld's newest superteam will debut, after a long delay, in the summer. The series, which is arguably Extreme Studios' interpretation of the **Fantastic Four**, is written by Liefeld, with art by Mark Pacella.

● Jae Lee's **Hellshock** has finally been scheduled and will launch in June as a 4-issue mini-series.

It is the first new title commissioned by Image from anyone other than the original seven founders following the ill-fated second year cancellations of books by Giffen, Stroman and Grell.

● **Prophet 3000**, set one year after a certain Marvel Comics imprint, features the Dan Panosian and Rob Liefeld character trapped on a distant planet a thousand years in the future. This two issue limited series will be written, pencilled and inked by Panosian and is scheduled for October.

● **Savage Dragon: Blood & Guts** is a three issue title set between the original Dragon mini-series and the current ongoing monthly. The book is written by Erik Larsen and Jason Pearson, with art from Pearson and Karl Story.

● **Star**, who first appeared in **Savage Dragon** as a back-up strip, returns in a new four issue mini by Tom and Mary Bierbaum in October. As does **SuperPatriot**, who gets a second mini-series from Keith Giffen and Dave Johnson.

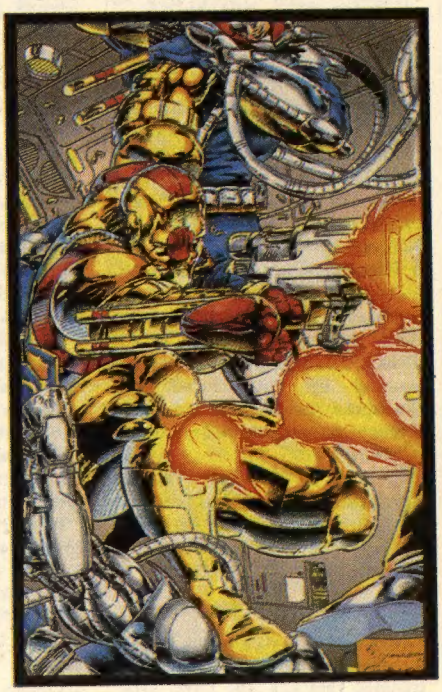
● **Team 7** is a **Justice League**-styled team book, featuring existing characters created by Jim Lee's Wildstorm Productions. Written by Chuck Dixon and drawn by Aaron Weisenfeld, the four issue series is scheduled for August.

● The 3-issue **Violator** comic by Alan Moore, Bart Sears, Greg Capullo and Mark Pennington has been pulled forward on Image's schedules and is on sale now. It continues a Todd McFarlane storyline from **Spawn #4**.

● **Weapon Zero** from Marc Silvestri, Joe Benitez and Mark Pennington is a mini series about a new superhero who is linked to NASA and the first man on the moon in 1969.

● **Wildstar** returns in a new two parter in the summer, followed by an ongoing series in the autumn. Like the first series, it is written by Al Gordon, but is now drawn by Chris (**Legionnaires**) Sprouse.

● **Wetworks** and **I/O** are two projects Whilce Portacio is working on. **Wetworks**, the third announced Image title after **Youngblood** and **Spawn** was rescheduled for late 1993, but it now seems unlikely it will appear before the end of 1994.



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For more details see next months issue of Comics International.

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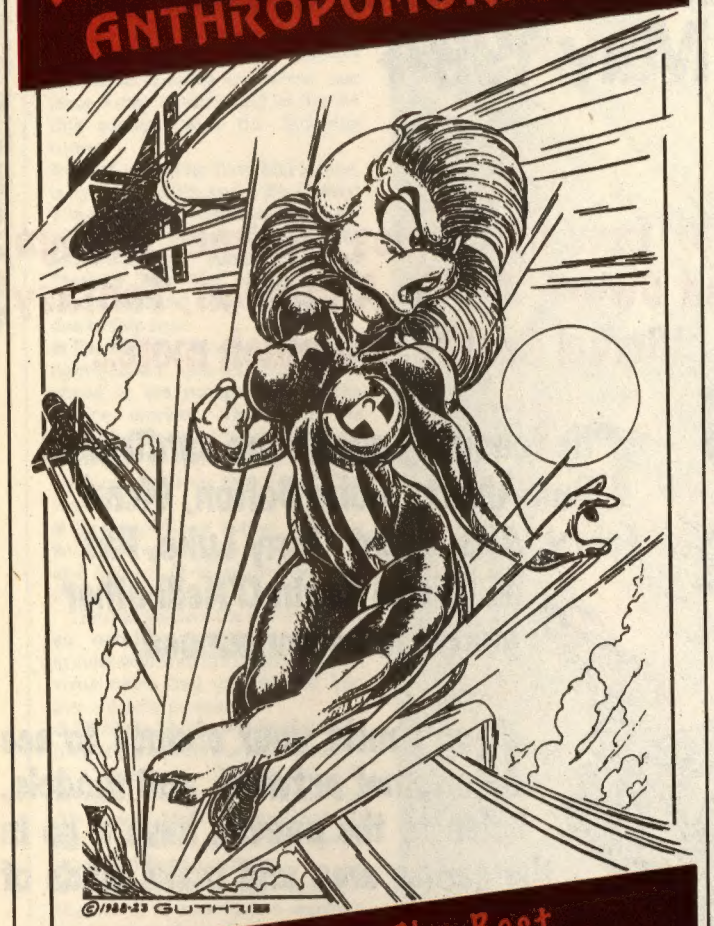

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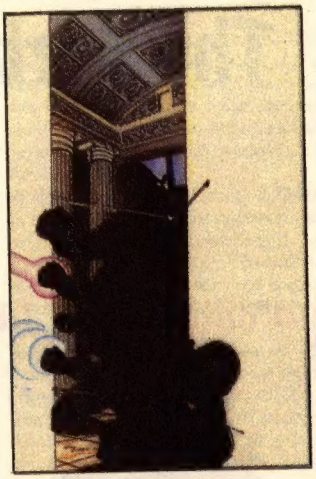
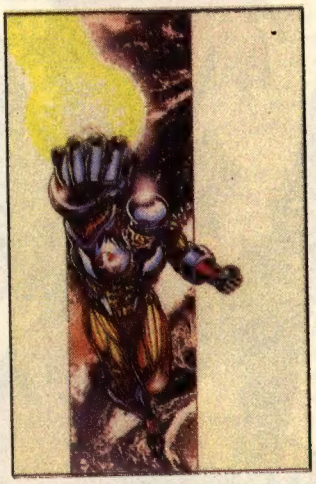
Time travel chaos for Valiant





DESCRIBED by Valiant as a *mega-adventure, not a crossover*, **The Chaos Effect** is a 15-part summer theme which runs throughout four weeks of the regular June and July shipping titles and two specials.

All issues will have a strikingly uniform cover design (illustrated right with examples **Secret Weapons 13, X-O 33, Dr Mirage 11** and **Solar 38**).

The Chaos Effect: Alpha is a "bookend" opener to the story and is a free 16 page comic which will tells how Timewalker unwittingly opens a time portal from "the end of time" to the present day Earth which stays open instead of closing as normally happens when Timewalker goes on his travels.

The ensuing problems which the Valiant heroes will face stem back to a huge release of necromantic energy creating global catastrophe and the deaths of millions of people.

Many of the Valiant heroes are rendered helpless by the effect, while others, whose powers are generated by mystic energies, have their powers increased to God-like proportions.

Following **Chaos Effect: Alpha**, the next four weeks releases will be subtitled Beta, Gamma, Delta and Epsilon as the full story unfolds. However, each comic can also be read as a stand alone.

The entire story will be concluded in the "bookend" closing part, the July shipping $2.25 **The Chaos Effect: Omega**. Both bookend titles, **Alpha** and **Omega** will be written by Bob Layton, with art by Bernard (**Dr. Mirage**) Chang and Jerry (**Shazam**) Ordway.

Specific highlights of the crossover which is not a crossover include:

- The first appearance of **The Visitor**, a character who will get his own ongoing series in the autumn.
- The final issue of **Archer & Armstrong** (#26), which will reveal the final fate of Geoff the Geomancer.
- New powers and new directions for **Dr. Mirage** and **Shadowman**.
- The series will feature the first Valiant work by DC mainstays Dan Jurgens and Jerry Ordway.
- A special Valiant issue spotlighting the Shadowman villain Master Darque.
- The entire **Chaos Effect** will lead directly into the launch of new titles **Timewalker** and **Geomancer**, in August and September.
- The death of the character who starred in Valiant's flagship title is also being threatened.
- The first official installment of the *Chaos Effect* storyline is in **Shadowman** 29, which begins the Beta story arc.
- **Secrets of the Valiant Universe 2** is the first stand-alone issue of a new title, as the first issue will be given away in a forthcoming **Wizard**.

Issue 2 is dedicated to the Valiant's premiere villain, Master Darque and concludes the Beta segment of **The Chaos Effect**.

- **Valiant Reader 1994** is the now annual introductory comic for new readers, and supplies a complete synopsis of relevant storylines from issue one to date. This will also feature an introduction to the main characters in **The Chaos Effect**.

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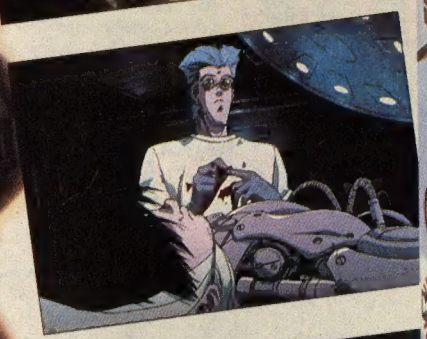

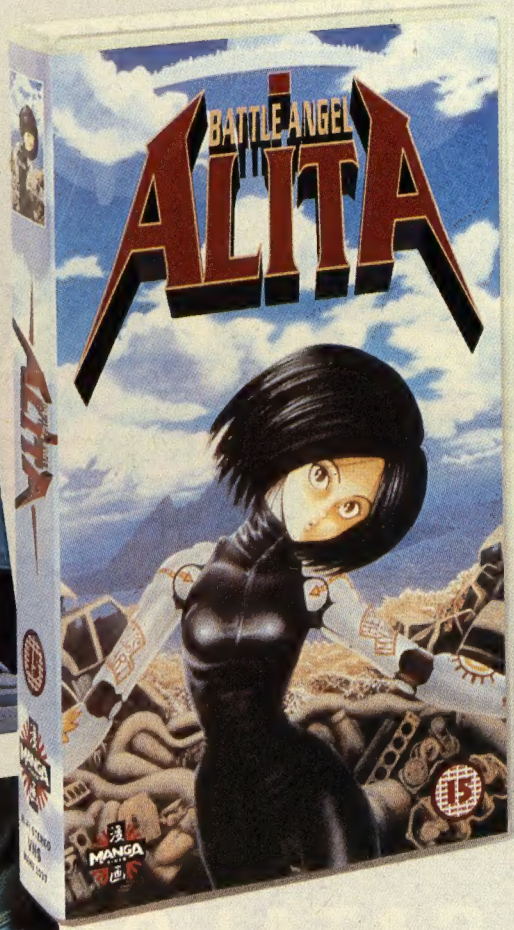

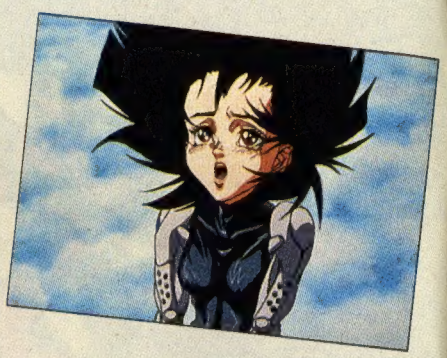

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All screenings are late-night performances. All dates and venues are subject to change. Please check local press for details.

Gaiman writes Alice Cooper

MARVEL Music is a new line of comics which debuts in June. The new imprint launches with **Alice Cooper: The Last Temptation of Alice**, written by the award winning creator of **The Sandman**, Neil Gaiman, with art from Michael **(Puma Blues)** Zulli.

Rock star Alice Cooper first appeared in comics in 1979's **Marvel Premiere** 50, but now co-plots this new three issue series. The story tells of young Alice Cooper's rites of passage and his progression from being a naive young man to corrupted singer at the hands of the shadowy Showman.

The $4.95, three issue series will feature covers by Dave McKean and the first issue ships on June 7th.

Also under the Marvel Music imprint is **Break the Chain**, a new quarterly series from New York rapper KRS-One, writing his first work for comics. Combining audio tape with comics, KRS-One is the narrator of a series of urban tales on the cassette, while **Why I Hate Saturn** artist Kyle Baker illustrates the comic book version.

Each issue of the 48 page comic includes a digitally mastered audio cassette. The first issue retails for $6.99 and ships June 21st.

Capital exposes late-shippers

ONE of the problems facing direct sale traders is the often unreliable scheduling of comics, resulting in their inability to budget effectively, or to reliably inform customers when to expect next issues.

America's Capital City Distribution has produced figures showing the percentage of comics which shipped on time during the last quarter of 1993.

October 1993

DC Comics	75%
Marvel	75%
Valiant	86%
Dark Horse	56%
Malibu	56%
Image	29%

November 1993

DC Comics	75%
Marvel	82%
Valiant	100%
Dark Horse	70%
Malibu	63%
Image	39%

December 1993

DC Comics	74%
Marvel	65%
Valiant	95%
Dark Horse	62%
Malibu	54%
Image	38%

1993 Average

DC Comics	89.83%
Marvel	81.57%
Valiant	93.89%
Dark Horse	65.03%
Malibu	52.14%
Image	32.8%

While many industry critics feel that the fourth quarter of 1993 may be remembered as the period when the industry began to suffer a backlash to its summer glut of new titles, from the figures above it has to be noted that the high number of late shipping titles did nothing to help matters for publishers with their regular readers.

Only Valiant maintained a high percentage of on-time shipping. But this is possibly because they did not over-extend themselves with new launches.

Though Image's on-time average has improved, it can be seen to still leave a lot to be desired.

IN BRIEF

Marketing McCloud

SCOTT McCloud's **Understanding Comics** was reviewed by *Doonesbury* creator Garry Trudeau in the **New York Times Book Review** on February 13th.

In Trudeau's summing up of the 215 page book, he observed, "Most readers will find it difficult to look at comics in quite the same way ever again."

This was only the start of mass media coverage. The book's publishers, Kitchen Sink (who inherited the title from the late Tundra) has entered into an agreement with a division of HarperCollins for a mass market edition of **Understanding Comics**.

The international publishing rights to the book are also proving healthy, with German publishers Carlssen having contracted to produce European editions.

Dark Horse additions

FOLLOWING the addition of Lou Bank to the position of vice-president of direct sales for Dark Horse, and Dave Scroggy (former coordinator of the San Diego Comic Convention) as editor of the Legend imprint, the company has now added three more key personnel, two from comics distributors Capital City and one from Marvel UK.

Cindy Marks, Capital's promotions director and marketing manager, is joining publisher Mike Richardson in administration.

Michael Martens had been Capital's Vice President of Sales and Customer Service. At Dark Horse he will continue to liaise with retailers and look at new ways to improve the company's image.

Mark Cox has resigned his position as designer at London's Marvel UK to join Dark Horse in Portland, Oregon. Lou Bank describes him as "the best designer working in comics today". Cox had worked with Bank to develop the Marvel UK ad campaign, best remembered for such eccentric catchphrases as *We're hungry and our brains don't fit in our skulls.*

Star Trekkers meet

MALIBU Comics and DC Comics have announced their first official intercompany crossover involving DC's **Star Trek: The Next Generation** and Malibu's **Star Trek: Deep Space Nine.**

The crossover is the first time two major comics publishers have combined licensed tv properties.

Mike Barr writes the two Malibu issues and Michael Jan Friedman writes the DC editions. **Deep Space Nine** artists, Gorden Purcell and Terry Pallot illustrate the entire crossover.

DC's **Star Trek: The Next Generation/Star Trek: Deep Space Nine** #1 and Malibu's **Star Trek: Deep Space Nine/Star Trek: Next Generation** #1 are simultaneoulsy released in October.

● To coincide with the two-hour final episode of **Star Trek: The Next Generation** tv series, DC is also releasing a special $3.95 64 page **Star Trek: The Next Generation — Series Finale** to commemorate the event. Written by DC series regular Michael Friedman, with art by veteran Jay Scott Pike (little seen since his *Dolphin* issue of **Showcase**) and Jose Marzon, Jr., it ships June 28th.

Epic to lose Groo?

SERGIO Aragones is rumoured to be unhappy with the lack of promotion and advertising for his Marvel/Epic **Groo** title and is said to be considering self-publishing.

New from Harvey

THREE new ongoing Harvey comics are released in April aimed specifically at children. **Hanna Barbara All-Stars** #1, **Jetsons** #1 and **Scooby Doo** #1 will all feature new stories and artwork.

Butt-kicked

DESPITE healthy sales for the first issues of humour comic **Beavis & Butt-Head**, Marvel has had to raise the price of the **Beavis & Butt-Head: This Book Sucks** trade paperback from $10 to $12 because of poor initial orders.

New DC Posters

DC COMICS is continuing its poster program with four new releases.

● **Death II**, by Chris Bachalo, is the painting which was originally featured in **Death Gallery**.

● New Milestones launch **Xombi** is featured in an all new poster by internationally acclaimed artist Jean (Moebius) Giraud.

● Joe Quesada provides the art for **KnightsEnd: Batman**, which features the Azrael Batman in the new armoured costume.

● **Hunter/Prey: Superman/ Doomsday**, by Dan Jurgens and Brett Breeding, is a montage poster featuring Superman, Doomsday, Darkseid and the cyborg Superman and acts as a sampler for the forthcoming prestige series.

All four posters will retail for $4.95, and ship on May 3rd.

Venom vengeance

VENOM returns in a $2.95 4-issue series, **Venom: Nights of Vengeance**, which teams the symbiote anti-hero with Vengeance, who had previously replaced Ghost Rider in his own book.

The series will be written by **Ghost Rider** regular Howard Mackie, with art by Rom Lim and Al Milgrom. The first issue, in the same format as previous Venom mini-series, ships on 28th June.

Aliens Stronghold

CREATORS of **The Mask**, John Arcudi and Doug Mahnke, team up for Dark Horse's latest **Aliens** 4-parter, **Aliens: Stronghold**. The story is set during an apparently routine supply run that goes catastrophically wrong.

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Steve White
(Writer, *Rogue Trooper*)

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Supporting cast in new minis

SPIDER-MAN stars in two solo mini-series scheduled to ship in June, while members of his supporting cast also receive their own limited series.

Black Cat stars her own mini series, shipping on May 18th. Terry Kavanagh, who built the character's profile up in the pages of **Web of Spider-Man**, continues to pit the feline super-heroine against the mysterious Morelle Corp.

Black Cat #1 is drawn by the British artists Andrew Wildman and Stephen Baskerville. The standard format comic retails for $1.50.

Annex, introduced in last year's **Amazing Spider-Man Annual** 27, gets a four issue limited series, the first issue shipping on June 14th.

Writer and creator Jack C. Harris continues to explore the strengths and capabilities of the exo-skeleton devised for aiding physically disabled to lead more normal lives. Spider-Man tries to prevent Annex from causing chaos while operating the special suit.

Artwork for the series is by Walter McDaniel and Matt Banning. The first issue retails for $1.75.

Spider-Man: The Arachnis Project is a special series being produced to underwrite the **Spider-Man** exhibit at the Smithsonian Institute.

Written by former **Punisher** editor Mike Lackey with art from Andrew Wildman, the series embroils Spider-Man in a conspiracy that spans centuries.

Spider-Man: Web of Doom is a three issue mini, also written by Jack Harris. **Mutant Agenda** artists Scott Kolins and Sam DeLaRosa provide the artwork.

In a story that takes a grittier look at the Web-slinger, a burglar captured by Spider-Man is found dead in the web used to trap him and once again Spider-Man is placed under public scrutiny.

Further Dark Horse expansions

FOLLOWING on from the new titles highlighted in last month's **Comics International**, Dark Horse is releasing five new titles in May.

● **Grendel: Devil in out Midst** by Steven T. Seagle, Paul Grist and Bernie Mireault is a five issue series introducing the newest incarnation of Grendel.

● **Enemy** by Steven Grant and Mike Schenck tells the story of a vigilante on the trail of a serial killer and the two FBI agents on the trail of the vigilante.

● **Jonny Demon** by Kurt **(Marvels)** Busiek, Neil **(Tarzan)** Vokes and Bruce **(Green Lantern)** Patterson is a three issue mini-series about demons, vampires and monsters and the would-be sorcerer, Jonny who must battle the *Returned Ones* to save an enigmatic creature called Girl.

● **White Like She** by Bob Fingerman is a four issue series which Fingerman believes will push the boundaries of Political Correctness to the limits.

The series looks at what happens when you take a middle-aged black janitor, expose him to radiation, remove his brain and then give him the brain of a Jewish lesbian teenager.

● **James Bond 007: Shattered Helix** is a two part story by Simon Jowett, David Jackson and David Lloyd. Bond must once again battle the super criminal organisation called Cerberus.

● **Titan Special** is a 48 page one-shot spotlighting the character introduced in *Comics' Greatest World*. Michael Eury is the writer and Chris **(Legionnaires)** Sprouse the pencil artist.

IN BRIEF

The Disney King

THE LION King is Marvel's first collaboration with Disney. The 48 page $2.95 June adaptation of the forthcoming Disney animated film is written by Bobbie Weiss, with art from Sparky More.

Guardians spin-off

GALACTIC Guardians is a four issue spin-off series from Marvel's **Guardians of the Galaxy**.

Continuing from a story which starts in the fiftieth anniversary issue of **Guardians of the Galaxy**, members of the Guardians and other 30th century heroes divide from the main team to confront a major galactic menace.

The creative team on **Galactic Guardians** is Michael Gallagher, Kevin West and Steve Montano, the people who produce the monthly **Guardians of the Galaxy** title.

Woody creator dies

WOODY Woodpecker creator Walter Lantz died on March 22nd, aged 93.

Lantz was said to have created the conniving character after a woodpecker constantly disrupted his honeymoon.

On the Edge

MALIBU's Bravura imprint's fourth title ships on June 21st.

Edge is a new series created and written by Steven Grant, with art from industry veteran, Gil **(Green Lantern)** Kane.

Pre-Marvels

MARVELS 0, the prequel to the popular four-issue mini series, reprints the Alex Ross painted and Kurt Busiek written origin of the Human Torch, which originally appeared over four issues in the consumer news title **Marvel Age**.

The $2.95 companion title also features a series of sketches and designs from Ross; an essay about the series from writer Kurt Busiek and a preview of **Marvels II** which will be released later this year.

Marvels 0 ships on June 14th.

In a Blaze of Glory

AFTER the cancellation of **Spirits of Vengeance**, Marvel launches **Blaze** by the creative team of Larry **(Wolverine)** Hama, Henry Martinez and Bud **(New Warriors)** LaRosa.

Following on directly from the cancelled title, **Blaze** searches for his kidnapped children and attempts to overcome the death of his wife.

The first issue ships June 28th featuring a multi-level foil-stamped cover and retailing for $2.95.

Iron Man 2020

MARVEL is repackaging its 1984 mini-series **Machine Man** in two 48 page specials to coincide with the release of the 64 page bookshelf **Iron Man 2020** graphic novel.

The original **Machine Man** limited series, by the team of Tom DeFalco, Herb Trimpe and Barry Windsor-Smith, featured Arno Stark, descendent of Tony, as Machine Man's major antagonist.

This new $5.95 one-shot, which looks at the more heroic deeds of the futuristic Iron Man and heir to the Stark empire, is written by Walter Simonson, with art by former **Iron Man** inker, Bob **(X-Men)** Wiacek.

Marvel charity comic

AFTER the success of the joint UNICEF/Marvel **The Trial of Venom** benefit comic in 1992, Marvel is producing a comic in association with the National Committee to Prevent Child Abuse.

The Hulk vs Venom is a special one-shot with the proceeds going to the NCPCA charity.

Regular Hulk writer Peter David drafts the story, while artwork is supplied by Jim Craig, who drew **The Trial of Venom**.

The comic costs a minimum of a $5 donation, or retailers can compile a list of people who want the magazine and mail it to Marvel. On receipt of the list of customers, Marvel will then let the retailer have a special complimentary copy of **The Hulk vs Venom**.

Waid's Wade

X-FORCE antagonist **Deadpool** returns in a new four issue mini-series, shipping on June 14th.

The new story, which is written by Mark **(The Flash)** Waid with art from Ian **(Wolverine)** Churchill, continues from where the first series ended with Wade, aka Deadpool, Weapon X and the shape-shifting CopyCat on the trail of the missing fortune of their former employer, Tollivar. Retailing for $2.50, the first issue has a die-cut cover.

DC increases staff

DC COMICS has announced two new key employees. From Capital City Distribution, Wayne Markley has joined DC's creative services department as manager of editorial communications, working directly with group editor, Neal Pozner.

Markley has spent the last two years as Capital City's senior comics product manager, which placed him in charge of all the editorial content of Capital's **Advance Comics**.

David Vinson has been appointed manager of distributor relations, reporting directly to DC's director of direct sales, Bob Wayne.

Vinson has an extensive retail and distribution background and his appointment further emphasises how publishers are turning to the retail sector to help development.

Returned to sender

FAMED '80s comics letter hack, Jim Burke (better remembered as T.M. Maple) died of a heart attack last month, aged 38.

Return bouts. ***Above:*** *Paul Gulacy's cover art for the* ***Batman/Predator II*** *mini-series, co-starring The Huntress.* ***Below:*** *Alan Grant and Kevin O'Neill's Bat-Mite creates mayhem in the one-shot 48 page* ***Mite Fall****.*

DC Comics 1994:
The new, the old and Zero Hour

For 1994, DC Comics expands its appeal with a major push on mature titles through Vertigo, a consolidation of its super-hero titles through Zero Hour and the launch of Paradox, a line of comics for people who don't like comics. This issue we preview the mainstream titles.

Batman and beyond

AS the year-long Batman revamp draws to a close, there are a number of one-shots and mini series planned for release later this year.

● **Batman: Jazz** is from the same team that produced **Batman: Run Riddler Run**, Gerard Jones and Mark Badger.

The three-issue prestige format title takes Bruce Wayne into the seedy side of jazz clubs and underworld deceit. The first issue will ship in November.

● **The Huntress** is getting another mini-series in May by Chuck Dixon and Michael Netzer (known to 70s fans as Mike Nasser).

The Huntress has two previous cancelled series behind her and a number of one-shots which have kept the character involved in Gotham City life. Due largely to her exposure during the recent *Knightquest* storyline and the success of the **Catwoman** title, the character is being given a further try out.

● **Batman/Predator II: Bloodmatch** (visual left) by Doug Moench and Paul Gulacy reunites the award-winning team from Marvel's **Master of Kung Fu**.

The 4-issue mini-series is planned for a winter launch and guest stars The Huntress in the battle against the cinema's alien manhunter.

● **Batman/Punisher: Lake of Fire** teams the DC and Marvel vigilantes and has a June shipping date. The DC oneshot is written by Batman veteran Dennis O'Neil and drawn by Barry (**Adventures of Superman**) Kitson.

Marvel will produce their own version, by Chuck Dixon and John Romita Jr., for August shipping.

● **Batman: Mitefall** has Alan Grant and Kevin O'Neill bringing back Bat-Mite in a sequel to the story which appeared in **Legends of the Dark Knight** 38.

Planned as a 48 page one-shot, the return of Bat-Mite is due to ship during the autumn.

● **Azrael** is by Dennis O'Neil and Barry Kitson. It follows the events in *KnightsEnd*, as a new Azrael is created (or an old one revived) and looks at how Jean-Paul Valley's defection from the Order of St. Dumas affected the internal politics of the System.

Superman & family

ALL the main Superman titles are involved in current *Fall of Metropolis* storyline. After its conclusion, DC has plans that will change the Man of Steel, as a new villain, Conduit, discovers that Superman and Clark Kent are the same person.

Running concurrently with this will be the lead up to *Zero Hour*, in which Superman plays a crucial role.

● **Guardians of Metropolis** is an October launching four-issue mini series spotlighting The Guardian and the Newsboy

Legion. Writer Karl Kesel continues his exploration of the Jack Kirby characters which he began in **Secret Origins** 49. Destined for appearances will be such *Fourth World* Kirby creations as Granny Goodness, Virman Vundabar and the Female Furies in the Keiron Dwyer drawn series.

● **Metropolis: Special Crimes Unit** follows the SWAT-like police division and its commander Maggie Sawyer in a four-issue series by Cindy Goff and Peter Krause.

The October launching title originally planned for 1992 follows the SCU's struggle with eco-terrorist Noah and Superman's battle with Noah's hired assassin, Terra-Man.

Judge Dredd

DC COMICS is producing two new ongoing series featuring John Wagner and Carlos Esquerra's **2000AD** creation and mainstay, Judge Dredd.

● **Judge Dredd** is an all-new monthly by former-Shadow writer Andy Helfer and artist Mike Avon Oeming.

The series begins in 2045 where crime is running rampant in Mega-City One and Eustace T. Fargo is appointed Chief Judge. His job is to appoint a crack team of Judges who will administer extreme justice in the face of total anarchy.

Of all the Judges, Dredd is the most unflinching and mysterious. The Judge who seems almost robotic in his administration of the law. Issue one ships in June.

● **Judge Dredd: Legends of the Law**, which has an October launch, styled after **Batman: Legends of the Dark Knight**. Split into five-issue story arcs from different creators, the first story will be written by Dredd co-creator John Wagner and Alan Grant and be set outside of the main title's context. Dave Dorman produces cover art.

The series will explore the past, present and future of Judge Dredd and supporting characters such as Psi Judge Anderson, who co-stars in the first story.

Familiar Faces

DC has recently revamped Batman, Superman and Green Lantern. The company has also committed to extensive remodelling of many of their other long-established titles.

The **New Titans**, **Outsiders** and **Justice League** titles are undergoing changes in the coming months while other characters are being relaunched with new approaches.

● **Aquaman** begins his seventh series in July by Peter David and Martin Egeland. As with **Aquaman: Time and Tide**, Aquaman's origins will continue to be explored and he will find himself the unlikely target of Lobo's respect during the first six issues.

● **Black Lightning**, created by Tony Isabella and Trevor Von Eedon in 1977, is set for an electrifying return in January 1995 following several false starts over the last three years. Or so series editor Mike Carlin believes: "When I saw artist Eddy Newell's artwork, I said, 'this is too good to keep in the drawer. We've got to put this stuff out'."

The new **Black Lightning** series will be written by Isabella and will explore superhero themes that books such as Superman and Flash fail to examine closely, such as, what it is like to live in the same neighbourhood as a superhero.

● **The Power of Shazam**: Captain Marvel returns for an ongoing series as Fawcett City is firmly re-established in the DC universe under the auspices of Jerry Ordway and Mike (**Flash**) Wierango.

Series editor Mike Carlin said "We're going to explore Captain Marvel's return to the DC universe. We'll reintroduce a lot of characters from the original series with a slightly modern twist, updating here and there."

In his heyday, Captain Marvel, (originally planned as Captain Thunder) outsold **Superman** during the war years, but the character was later acquired by DC following protracted legal battles.

The new series, continuing from Ordway's **Shazam** graphic novel will be a standard format title launching in November.

Incapable of revamping, Lobo lashes out with another one-shot in June, **Lobo: in the Chair**. By

Above: *Delayed during Superman's recent death and rebirth, Cindy Goff and Peter Krause's* ***Metropolis: Special Crimes Unit*** *is scheduled for an October debut.* ***Below:*** *Equally delayed, Tony Isabella's long-awaited return to an updated version of his 1977 character* ***Black Lightning****. Drawn by Eddy Newell, the series launches in January, 1995.*

Above: *Chris Claremont's long-awaited return to regular mainstream superhero comics, as the 17-year chronicler of* ***The X-Men*** *debuts this autumn with* ***Sovereign 7****, illustrated by Dwayne Turner and Richard Bennett.* ***Below:*** *The big event for DC heroes in '94, Dan Jurgens and Jerry Ordway redefine the DC Universe's conceptions of the future in their countdown numbered 5-issue weekly* ***Zero Hour: Crisis in Time****.*

Alan Grant and Martin (**Lobocop**) Emond, the $1.95 new format title features the Main Man in the local barber's shop, in need of a clean-up following yet another dirty job. Courtesy of the most-wanted Winter Brothers, what follows is a bad hair day of no small proportions.

Lobo: Bounty Hunting for Fun and Profit is an unscheduled prestige format oneshot an assortment of artists including Kev O'Neill, Barry Kitson and Kieron Dwyer. Courtesy of writer Alan Grant, Lobo decides to share his experience with readers, using a typical fanboy to demonstrate all aspects of bounty hunting. Bets are being placed about if the fan survives to the end of the story.

Teams for the '90s

WITH the current trend for superhero team books, DC is unveiling a host of new group titles, designed to fit into the existing DC Universe's continuity.

● The much-delayed **Xenobrood** tells the story of archaeologist Zachariah Leight who uncovers a strange metallic cylinder in the Middle East that yields four crystals. The crystals grow overnight into four powerful beings, all under the control of Leight.

These four, known as Xenobrood are Thrasher, Blip, Astra and Zapatak and they debut in a seven-issue mini series in August by Doug (**Batman**) Moench and artists Tom (**Vanguard**) Coker and newcomer Chris Hunter.

● **Chris Claremont's Sovereign 7** sees the much anticipated return to an ongoing monthly title from the former **X-Men** writer.

This, the first creator-owned series to take place in ongoing DC continuity, brings together seven illegal aliens — the Sovereign Seven, who are the last survivors of an inter-dimensional incident that decimated almost all levels of existence.

Claremont's series will feature guest appearances from Superman and Batman, as well the more bizarre villains of the DC universe, including the Joker.

The series will be drawn by Dwayne (**Wolverine**) Turner and inked by Richard (**X-Men Unlimited**) Bennett and is due in the autumn.

Zero Hour

● **Zero Hour: Crisis in Time** is a five-issue weekly mini-series set to redefine the DC Universe. The series confronts a time crisis that has implications throughout the DC super-hero universe title and leads in to a month of existing titles gaining #0 special issues.

Beginning with events in the 31st century DC titles (**Legion of Super-Heroes, Legionnaires** and **Valor**) the breakdown of time continues in the first issue of the countdown numbered **Zero Hour** (#4). Time collapses through issues three, two and one and there is a major upheaval across the DC universe with **Zero Hour** #0.

The five-issue mini is written and drawn by Dan Jurgens, with inks by Jerry Ordway.

Re-establishing DC's hero roster, this title will lead into a raft of new additions and chnages:

● **R.E.B.E.L.S. '94**. After events which outlaw L.E.G.I.O.N., Vril Dox and a few remaining survivors band together to attempt to stop the evil machinations of the new L.E.G.I.O.N., led by Dox's son, the powerful Lyrl Dox.

The series will be produced by the regular **L.E.G.I.O.N. '94** team of Tom Peyer, Arnie Jorgenson and James Pascoe and is due to replace the existing title in August.

● The **Manhunter** character has made many appearances across DC's 56 years of super-hero titles, culminating in his own series in 1988 which lasted 24 issues.

The new Manhunter is Chase Lawler and apart from his name, he has little connection to previous Manhunters.

The series is by **Badlands'** Steven Grant and Vince Giarrano and debuts in September after the new hero is introduced in **Zero Hour**.

● **Primal Force** is a new team which emerges from the confusion of **Zero Hour**.

It is brought together by Dr Mist, the immortal former leader of the Global Guardians, to battle Cataclysm, a major new villain born out of the Zero Hour conflict.

His team consists of the new Jack O'Lantern, from the pages of **Justice League Quarterly**; Golem, who first appeared in **Ragman**; Tornado, formerly Justice Leaguer Red Tornado;

Claw, another ally of the Justice League and Meridian, a brand-new super-heroine.

The series will be written by Steven T. Seagle, the new writer on **Sandman Mystery Theatre**, with art by Ken (**Aquaman**) Hooper and Barbara (**Solitaire**) Kaalberg. It debuts in August.

● **Fate** is DC's latest incarnation of Doctor Fate, and is an occult novice, who is destined to become the mystic world's enforcer and possibly its champion.

As opposed to the aloof mystic from the Justice League, the new Fate is Jared Stevens a cynical and black hearted "procurer of rare artifacts".

Given the task of finding Doctor Fate's mystic amulet, cloak and helmet, he encounters Kent and Inza Nelson, who make the supreme sacrifice when they and Stevens are attacked by undead legions. Stevens is then forced into becoming an instrument of supernatural balance as Fate.

A deluxe continuing series, **Fate** launches in August, written by John Francis Moore and drawn by **Force Works'** Tom Tenney.

● **Starman** returns with the death of the Golden Age Starman's son and superhero heir within the first few pages. Reluctantly, Jack Knight, the youngest surviving member of the family assumes the mantle of superhero to face his father's most deadly foe, the Mist.

Also appearing in this new series is Will Payton, the former bearer of the name Starman, who lost his powers during the conflict with Eclipso.

The new ongoing series is due in August and is written by James (**Hardcase**) Robinson and drawn by Tony (**Punisher**) Harris. Wade Von Grawbadger supplies the ink.

Elseworlds

THIS year's DC annuals all feature *Elseworlds* stories, offering alternative realities past, present and future for DC super-heroes. In addition to regular annual titles, 1994 will also see first annual titles for **Catwoman** (in shops now), **Steel** (as a 19th century slave, shipping mid-May), **Legionnaires** (as futuristic Knights of the Round Table, shipping early June) and **Superboy** (ties in with Superman annuals, shipping early July).

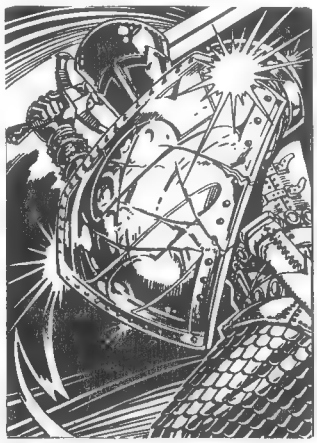
One-shot *Elseworlds* projects beyond the 23 annuals are:

● **Superman at Earth's End** by the creative team from last year's **Kamandi at Earths End**; Tom Veitch and Frank Gomez.

The story continues the adventures of a gray-haired Superman, as he travels to the remains of Gotham City to prevent an evil genetic organisation stealing the remains of Batman.

This 48 page one-shot is scheduled for February 1995.

● **Superman: Kal** is another early 1995 prestige one-shot release, written by Dave Gibbons and drawn by former **Superman** penciller Jose Luis Garcia-Lopez.



The story sets Superman in the Dark Ages of medieval England and pits a young Superman against the powerful Baron Luthor, a man with a suit of armour forged from the spaceship which brought Superman to Earth.

● **Catwoman: The Last Angel** transposes the story of Batman and Catwoman, putting them in opposing roles. The Batman is an evil stalker of the night, while Catwoman becomes a heroine to stop the evil machinations of the Dark Knight.

Written by suspense writer Eric Lustbader in his comics debut, the one-shot which is due in August is drawn by **Wonder Woman** artist Lee Moder.

● **Batman: Bloodstorm** is the sequel to **Batman & Dracula: Red Rain** by the same creative team of Doug Moench and Kelley Jones. The story continues from **Red Rain**, when Dracula had been destroyed but Batman had become a vampire and is now wrestling with his vampiric urges while attempting to keep peace on the streets of Gotham. When the Joker appears it takes the aid of a radically different Catwoman to help Batman overcome his problems.

Bloodstorm is a 96 page hardcover shipping in December.

Next issue: 1994 previews of Vertigo, Milestone and the new Paradox imprint.

Above: *Oldest son of golden age character takes up mantle to become* ***Starman****, created during the* ***Zero Hour*** *crisis and launched in his own series in August by James Robinson and Tony Harris.* ***Below:*** *Wielding a gun Lobo and Judge Dredd combined would have difficulty managing, Tom Veitch & Frank Gonzalez' Elseworlds Kryptonian returns in* ***Superman at Earth's End.***

ONE LINE.

New York Newsday gave him one damn line. A one-line obit to the man whose artistry and vision shaped a generation of comics fans and professionals.

And it had three errors.

It read: "Jack Kirby, 76, the artist who with writer Joe Simon created such comic book superheroes as *Spiderman* and *The Incredible Hulk*, died Sunday of heart failure in California."

1) Simon and Kirby didn't create *Spiderman*. That was Stan Lee and Steve Ditko, although Kirby did design the costume.

2) Simon and Kirby didn't create The Hulk. That was likewise Lee and Kirby.

3) They misspelled Spider-Man.

Simon and Kirby were a team, of course, with their best known creation indisputably being Captain America. But they didn't create the characters ascribed to them in **Newsday**.

Some of you may be wondering why I'm taking pains to spell this stuff out, I mean, everyone *knows* this stuff, right? So it's one newspaper that screwed up. What's the big deal?

Well, it's not one newspaper. Because for every single one of you who knows the name Jack "King" Kirby as well as you know your own, I guarantee that there's at least one reader, if not more, who is saying, "So who's Jack Kirby? Don't know him. Never heard of him. Kirby? Didn't he do that thing for Topps? I didn't like that. What's the big deal about Kirby?"

MAJOR DIGRESSIONS

In tribute to the King of comics

Peter David, writer of comics, paperbacks, film scripts and stuff, contributes a weekly column, "But I Digress" to US trade paper ***The Comic Buyer's Guide****. In addition to appearing monthly in* ***Comics International****, his columns have been compiled by Krause Publications into a 258 page paperback, now available in all good comic shops.*

Members of every generation make a point of ignoring or rejecting the icons of their predecessors. Even when it makes no sense to do so. Even when they're disenfranchising themselves because of a knee-jerk reflex.

How do you tell them what it was like when —

— when The Fantastic Four, powerless and aided by Daredevil, tried to recapture their headquarters from Doctor Doom — climaxing in the most joyously received supervillain comeuppance ever, as a deadly furious Thing ploughed through everything Doom had to offer and just shredded him.

— when the Mighty Thor, facing off against the unstoppable Destroyer, was absolutely stunned to see the Destroyer effortlessly slice the indestructible Mjolnir in half.

— when the Avengers looked on in amazement at the thawed-out individual dressed in red, white and blue, with a shield clutched to his chest.

— when Thor, heavily shadowed and lightning crackling over his head and looking every inch a God, stood over the dumbfounded Jane Foster and told her, in the equally immortal dialogue of Stan Lee, "It is an immortal of Asgard whom you love, Jane Foster... and who truly loves you as well."

— when Darkseid, his plans thoroughly fouled up by the Forever People, prepared to blow the young godlings out of existence with the Omega Effect, while informing his right-hand toady, "The pups have angered me, Desaad! Put me on the defensive! A great feat!" (For some reason this full-page shot remains my personal favourite moment in Kirby's *oeuvre*. I don't know why.)

Darkseid was, in my opinion, one of Kirby's masterpiece creations. A villain so nonchalant, that he usually stood with his hands casually draped behind his back, because — no matter who you were — you weren't worth getting worked up over.

(Walt Simonson captured this perfectly in the **X-Men/Teen Titans** crossover. The best intercompany story ever, period, featured a climactic sequence wherein Darkseid was about to get his ticket punched by the full fury of Dark Phoenix unleashed. Was he throwing up his arms in terror? Shouting "Noooooo!" or somesuch? Nah. He just stood there, at parade rest, staring unflinchingly at the oncoming onslaught, as if to say, "Take your best shot. Better make it count." It was a moment that was the epitome of a word that was created, and is still casually used, just to encompass such sequences: *Kirbyesque*.)

Another story that had tremendous personal impact for me was an issue of **New Gods** entitled "The Glory Boat," in which an innocent young man (Richard, I think his name was) sacrificed his life defending the father who had had nothing but contempt for him. At the climax of the story, Orion and Lightray of the New Gods hurtled in a high-speed aquatic vessel on a head-on collision course toward the evil "Deep Six." Strapped to the front of the New Gods' ship, a defiant banner, was Richard's body. Even in death Richard struck back at his murderers. And at the end of the story, Richard's father was left floating on the ocean, saddled with the realisation that he had never really understood the son that he now would be forever denied the opportunity to know.

This is the stuff I grew up with, by the way, which is why I'm focusing on it. It's not that I wish to give short shrift to Kirby's considerable body of work during comics' Golden Age. The Golden Age Sandman, The

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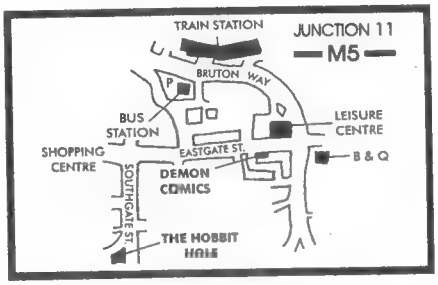

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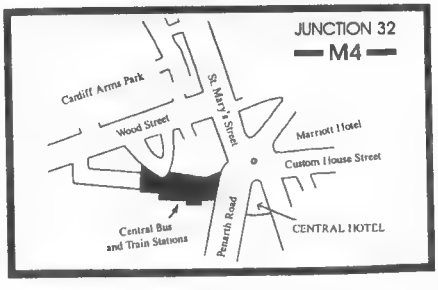

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FUTURE DATES: (Saturdays) JULY 30 / SEPT 24 / DEC 3

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Newsboy Legion: all of these were things I grew to appreciate in later years. But it was the Kirby of the '60s and '70s that had the greatest impact on me.

How do you tell fans of today what it was like when Kirby left Marvel? The closest analog is the departure of the Image boys, and, I'm sorry, but that's not really close. Because Jim Lee and Rob Liefeld worked for Marvel, but dammit, Stan Lee and Jack Kirby *were* Marvel. For fans at the time, it was like standing in the middle of a frozen lake and suddenly hearing the rifle-shot noise of ice cracking. And what flashes through your mind at such a moment is, "My God... what will happen now?"

You can't.

You can't really put it across.

I met Kirby a couple of times, but I seriously doubt he remembered me from one time to the next. I was simply one of thousands of admirers — one of hundreds of creators whose work was inspired by, or owed much to, his.

The first time I met him, though, was the most significant to me. I was about 12. My father and I had just seen a news report about a comic book convention being held in New York. Jack Kirby was the guest. I sat there and watched him signing autographs. My dad saw how enraptured I was by the report, but we were living in New Jersey, and to me New York was where we went solely for visiting my grandparents or the very very occasional Broadway show (usually for a special occasion).

Yet my dad turned to me and said, out of the blue, "Would you like to go?"

I couldn't believe it. Go to a comic book convention that had been on television? Actually go and see Jack Kirby? It wasn't like now, where big-city conventions are often populated by canny youngsters trying to discern which titles might carry the maximum investment potential. To me, it was like being invited to take a quick tour of Mount Olympus.

So we went. And I was part of the adoring throng grouped around Kirby, who was drawing and sketching as quickly as he could, while, at the same time, answering questions with equanimity.

And I said, "I wanted to ask you a question about Darkseid."

Which I pronounced "Darkseed," because that's how I heard of couple of idiot fans saying it.

Kirby looked up at me and said, "It's Dark-side."

I was crushed. Staggered. I'd done the exact thing that every fan fears: I'd gone to meet an idol and said something stupid. Now he was going to hate me and go back to the pantheon of greats with whom he associated and say, "Wait'll you hear what this idiot fan boy did."

And, without wasting a beat, Kirby shrugged in a "no big deal" fashion and said "Lots of people say it that way. Don't worry about it. So what did you want to know?"

Relief flooded over me. I'd screwed up, but the King said it was OK, and, therefore, it *was* OK. The details of the question have long since faded from my memory. But the details of the moment stay with me.

That was the first time I saw Jack Kirby — the first professional I ever met — and it was everything such an encounter should be.

The last significant memory I have of Jack Kirby was at the San Diego Comic-Con. Not last year's, because I didn't manage to make it over to the organised Jack Kirby bash that was put together at the time. Nor am I thinking of the several times that I encountered and re-encountered Kirby, each time reintroducing myself as the writer of **The Hulk**. As noted above, he didn't remember me, nor did I expect him to.

What makes the memory significant is that I was walking through the lobby of one of the convention hotels, and I spotted Kirby sitting off in a corner.

He was talking to Stan Lee.

For those (and again, there are many) who are unaware, the preceding decade had not been a kind one to the relationship of one of the most synergistic teams in comics history. Fuelled by an imbroglio involving the return of Kirby's original art to him, which then became inextricably tangled with lawyers trying to determine who was sole creator of what, it seemed that, in essence, the Marvel Universe that had been forged by Lee and Kirby was no longer big enough for both of them. Sides were split, lots were cast with various sides, and a miserable time was had by all.

So when I saw Lee and Kirby deep in conversation at that hotel, I couldn't help but wonder what they were saying. I can't describe to you how they "looked," because that would be too subjective. Objectively, I can say no punches were being thrown. No one was holding them back from each other. Neither of them was raising his voice.

I know what I'd *like* to think they were saying to each other. I know how *I* would have scripted it. Another Lee/Kirby production. each man building on the other's strengths to create a foundation upon which more dreams would be constructed.

I have this hope.

I am hoping that the flow of tributes and essays and what-have-you that will accompany the passing of The King will prompt more than just bored questions from modern unknowing fans. Don't just settle for what you read here. Go out and experience for yourself the artistry of Jack Kirby, for Kirby was not simply a master of the form, but an architect of it. Much of what you see in comics nowadays, you may think is an improvement on what he did. But it's not. Actually it's just watered down, copies of copies of copies, the original vision lost through multiple distorted lenses.

Try to open yourselves to the excitement and wonder that filled the imaginations of the previous generations.

You have nothing to lose and everything to gain. © Peter David, 1994

(Peter David, writer of stuff, extends his sincerest condolences to the family of Jack Kirby.)

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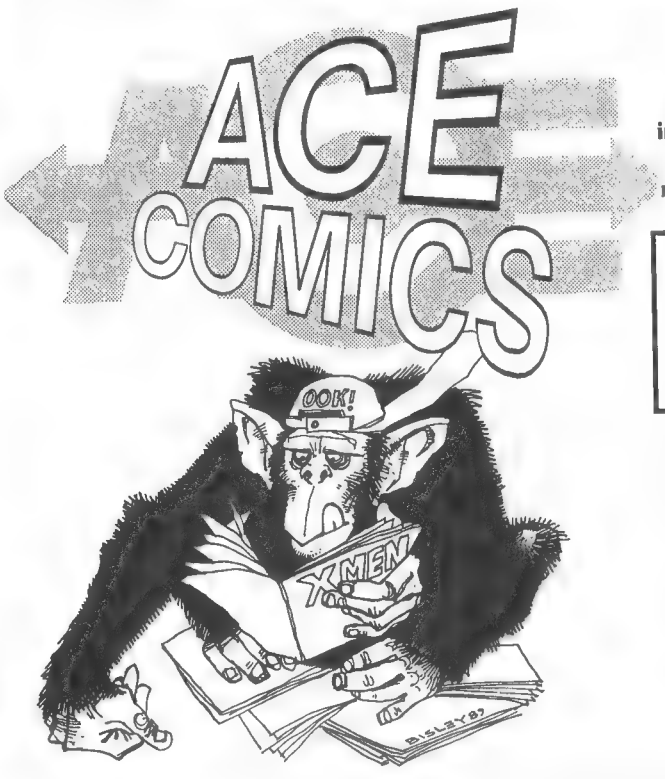

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NEWS
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UK Comic Art Awards 1993

VOTES for the UK Comic Art Awards are made by the creative, editorial and retail sides of the British comics industry. The results, announced at 1994's Glasgow Comic Art Convention in March, with runners-up bracketed, were:

Best Writer
Winner: Peter Milligan
(Frank Miller & Garth Ennis)

Best Artist
Winner: Duncan Fegredo
(Glenn Fabry & Frank Quitely)

Best Writer/Artist
Winner: Frank Miller
(Nick Abadzis & Dan Clowes)

Best Newcomer
Winner: Frank Quitely
(Chris Sprouse & Killian Plunkett)

Best Auxilliary Contributor
Winner: Ellis Deville
(Steve Oliff & Gina Hart)

Best Publisher
Winner: DC Comics
(Fleetway, Dark Horse & Vertigo)

Best Character
Winner: John Constantine
(Judge Anderson & Big Dave)

Best Original Graphic Novel
Winner: **Vendetta in Gotham**
(Casanova's Last Stand & Hugo Tate in America)

Best Book Collection
Winner: **Hugo Tate in America**
(Collected Bone & Death: The High Cost of Living)

Best New Publication
Winner: **Daredevil: Man Without Fear**
(Enigma & Strange Embrace)

Best Ongoing Publication
Winner: **Judge Dredd Megazine**
(2000AD & Hellblazer)

Special Career Achievement Award
Winner: Will Eisner
(Alan Moore & Alan Grant)

CAPTION94

CAPTION94 is the third annual Oxford comics convention. It will take place on Saturday July 9th in the Oxford Union Society, St Michael's Street, Oxford. The convention begins at 10am and the price of admission varies from £6 for the unwaged, up to £12 on the door.

Confirmed guests include Hunt Emerson, Steve Whitaker and Pete Loveday, creator of *Russell* in **Big Bang Comics.**

Events include an art auction, Carol Bennet of Knockabout Comics hosting a discussion on sex and underground comics, and "Five men on drugs" exploring the relationship between comics and drugs.

An examination of links between comics, music and fanzine culture is also being discussed.

Details from: CAPTION94, 25 Hart Street, Oxford OX2 6BN.

IN BRIEF

Knightfall on Radio 1

DIRK Meggs, the man responsible for the Superman and Death of Superman Radio 4 serials has now brought Batman to Radio 1FM.

For an epic fifteen week period, *The Knightfall Saga* is being transmitted at 3.40pm, five days a week in five minute episodes, with an special weekly omnibus Sundays.

On the record

THE MUCH harassed but ever defiant Manchester-based Savoy Books — publishers of adult comics **Meng & Ecker** and **Lord Horror** — continue to trade despite opposition from local authorities, expensive court cases and even imprisonment.

Savoy Records, their music division which brought about the revived career of '60s star PJ Proby, has recently released *Savoy Wars*, an album of cover versions and original material by David Britton and Michael Butterworth with a 16 minute Proby and Madonna (allegedly) track completing the 11-track album.

Officially on release now, the CD retails for £11.95.

New anime video

CATGIRL: Nuku Nuku is the first release from new London-based anime company, Crusader Video.

The video tells the story of a father and son on the run from the huge Mishima corporation accompanied by a stolen android.

The father, Professor Kyu, merges the android with the soul of a dead stray cat to produce Nuku Nuku, who then poses as his daughter and protector as the three attempt to live a normal life despite the unwanted attention of the Mishima corporation.

September 1993 with the backing of the Prince's Youth Business Development Association and the National Westminster Bank.

The man behind this new video company is independent video producer and scriptwriter, James Justin O'Shea, who hopes that Crusader will change the current exploitation trend towards "exploding demon rapes and robotic death machines" by releasing "titles with the same appeal as Saturday morning cartoons."

O'Shea said "By expanding the market in such a way, we hope to see Japanese animation become more readily acceptable to the general public and increase the chances of anime being broadcast on mainstream television."

The PG rated video, distributed by Paradox Films (London) Ltd, is available from most video and comic retailers and is priced £12.99.

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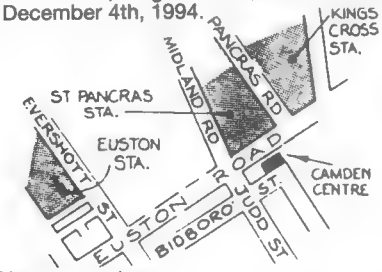

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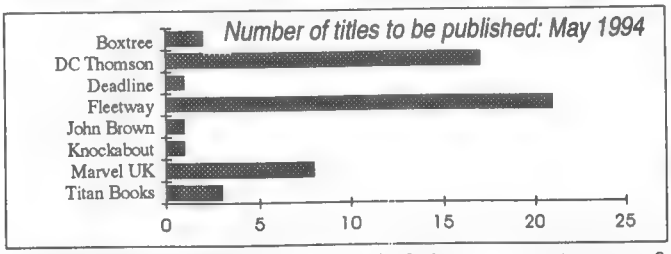
UK comics market dwindles as Dark Horse International closes



ON Thursday, March 10th, staff at Dark Horse International's London office were stunned by the news that the company was being closed down by its US parent.

The UK company had originally been created following an unsuccessful licensing arrangement between Dark Horse in America and Leicester's Trident Comics, who had produced a British reprint edition of **Aliens**.

Though the arrangement came to an abrupt end, through Trident's sales Dark Horse recognised the same potential in Britain that had led to the creation of Marvel UK almost twenty years earlier.

Ironically, while Dark Horse International concentrated on newsstand titles, Marvel UK changed in favour of competing with US publishers in the seemingly lucrative direct sales specialist market.

But Marvel UK cancelled its entire US-format output in February, a few months after the UK-based Tundra/Atomeka had failed in the same market. Now the third and final UK subsidiary of an American comics company has closed down.

Recently appointed Director of Publicity and Marketing for Dark Horse (US), Lou Bank, said to **Comics International** about the UK closure, "If you could invest a dollar in Britain and get a dollar-fifty back, or invest a dollar in the States and get two dollars back, which market would you chose?".

It is understood that Dark Horse is currently investing primarily in film production, from which **The Mask** will be premiering in July.

But Dark Horse International believed that the company had achieved a self-financing status, with **Manga Mania** proving a success both through newsstands and UK direct sale shops. The company, set up in March 1992, had only last month followed Fleetway's **Sonic** with their own computer game & comics title **Maximum Overload**, aimed at the young teenage audience.

The sudden closure came into effect too early for any sales figures on the new launch to be received, and with this latest shock to the British comics industry, it is felt the damage is far greater than the previous low point when, within a year, there were mass cancellations including Fleetway's **Revolver** and **Crisis**, John Brown's **Blast**, Apocalypse's **Toxic**, Marvel UK's **Strip, Havok** and **Meltdown** and London Editions' **Zones**.

Sole surviving adventure comics publisher Fleetway has also suffered recent cuts, with the reprint **Superman** and **Batman** titles merging, and the Gerry Anderson line being reduced to two monthly titles, **Thunderbirds** and the merged **Stingray & Captain Scarlet**. Creators to the **2000AD** group range are being told that no new material is being commissioned for the immediate future while inventory material is published over the next six months to a year, and it is generally believed that the Disney-led parent company Gutenberg will review Fleetway's position when the Sylvester Stallone **Judge Dredd** movie opens.

With the increasing tendancy among survivors to look to reprint, licensed or juvenile material, the state of the UK newsstand adventure title has never been so poor.

Above: The chart for May on sale regular UK newsagent titles includes Fleetway, Thomson and Marvel UK's humour, all-audience and juvenile titles as well as trade paperback reprints from Boxtree and Titan. John Brown, Knockabout and Deadline all feature with one title each, although ***Viz*** *is bi-monthly and Knockabout titles are not published on a regular basis. Redan figures not available.*

The following figures are from the Audit Bureau of Circulation (ABC) and are verified for January to June 1993. The exception is DC Thomson, audited by accountants KMPG/Peat Marwick.

1.	**Viz** (John Brown Publishing)	705,656
2.	The **Beano/Dandy** Group (DC Thomson)	300,155
3.	**Rosie & Jim** (Redan Publications)	90,386
4.	**2000AD** (Fleetway Editions Ltd)	69,509
5.	**Thunderbirds** (Fleetway Editions Ltd)	67,560
6.	**Thomas the Tank Engine** (Marvel UK Limited)	58,895
7.	**Bunty** (DC Thomson)	45,148
8.	**Mandy & Judy** (DC Thomson)	27,678
9=	**Doctor Who Magazine** (Marvel UK Ltd)	19,559
9=	**Doctor Who Classic Comics** (Marvel UK Ltd)	19,559

Publications not submitted for ABC audit included the entire Dark Horse UK range, **Deadline, Judge Dredd the Megazine**, and Fleetway's Disney, nursery, humour and reprint comics.

Because publishers DC Thomson chose not to give specifics, the "Beano-Dandy Group" is in second place with 300,155. Apparently this is 70% in favour of **The Beano**, so adjusting accordingly this leaves **The Beano** still at #2 with 210,000, but drops **The Dandy** down to 4th.

Marvel UK's **Doctor Who Magazine** and **Doctor Who Classic Comics** take joint 9th with a unique parity. Not even their parent company's X-range is able to achieve such uniformity. Both titles sell 12,031 each in the UK, 146 each in Eire and 5,136 each internationally!

2000AD's breakdown has sales in the UK of 58,753, Eire 2,699 and 8,057 internationally.

Viz sells nothing in Eire, but 7,605 internationally, has 3,432 subscribers and claims 4.8 readers per copy. So a projected readership is 4.3 million based on Jan-Dec ABC. This breaks down as 3,045,00 male readers and 1,256,000 female readers. *(Simon Rogers)*

Above: Artwork from the first issue of Sandy James' forthcoming project from Mindbenders entitled ***High Marne Chronicles****, due for a July release in the same format as the company's existing titles,* ***The Last Planet*** *and* ***Freddie's Last Dance****. James is also working on a project with Mike Western and Hilary Robinson for the Liverpool-based publishers.*

Francophone: the state of the art

Report by
Elizabeth Swatton

OVER the last ten years there have been considerable changes within the Francophone (meaning French language) comics industry.

The largest single change has been the shift away from the traditional practice of serialising stories in weekly or monthly magazines with the subsequent production of a collected album. Now the creation of stand-alone albums with no prior publication has become the norm.

The most obvious effect of this shift has been the decline in the number of comics magazines published. In 1982, the total number of comics related magazines sold was 88.4 million copies. In 1992, this figure came down to 52.9 million. Over the same period, sales of comic albums rose by roughly 20%.

In addition, publishing houses have been caught up in the various struggles for ownership. Belgium's *Dupuis*, the largest Francophone comics company who are responsible for such European comics icons as Spirou and Gaston LaGaffe, were recently acquired by the Disney publishing giant Hatchette, and then later by the massive GBL conglomerate.

The market share and influence of *Glénat Publishing* has increased with its buy-out in 1992 of Vents d'Ouest (who publish Peter Pan author Loisel), Zenda and Comics USA (who are French publishers of American artists like Will Eisner, Frank Miller and David Mazzuchelli).

Glénat itself is the main translator of Japanese mangas into French, and surprisingly, Akira Toryama's **Dragonball** is its biggest seller.

The Francophone comics industry is currently awaiting the outcome of the *Dargaud-Uderzo* court case which will decide the future of one of the biggest comics publishers in Europe. Uderzo, who since the death of fellow Asterix creator Goscinny has held the rights to Dargaud's biggest selling comics title, has taken his former publisher to court regarding back dated rights to Asterix. The lawsuit has the potential to ruin Dargaud, already suffering from the loss of the title.

Casterman, the last of the big four publishers, has been taking less risks lately and producing fewer new titles. Casterman is the Francophone publisher of **Tintin**, and as such is guaranteed a little more security, especially as a lawsuit cannot be filed for the rights.

Tintin is now published in nearly 30 different languages and remains a constant best seller.

The four major companies are, however, losing a part of their share to newer, smaller companies with *Guy Delcourt Productions* and *Soleil Productions* being possibly the most threatening to the status quo. Delcourt recently published his hundredth album, and specialises in talent spotting in the art schools in order to take his pick of the up-and-coming comics artists. This can be problematic, though, when his authors move on to the larger publishing houses who can offer more rewards.

The industry has taken a severe knock in recent years and this has lead many to think that this will be the end of the Francophone comics business. The main result of this is that many companies have stopped editing new titles or have pulled out of comics altogether. *Albin Michel* used to be a big name in publishing, but major restructuring has reduced their catalogue to a shadow of its former self. They have, however, maintained sales on their famous magazine **l'Echo des Savanes** by changing the content to suit a more "adult" readership.

One positive factor in the industry is that the readership is getting older, with adults being more able to afford comics albums than children are. But the prohibitive prices (averaging £10) have steadily been reduced, especially via the supermarket chains which always have special offers on the larger-selling albums, regarded by the French, and more especially the Belgians, as an artform.

The result of this is that comics are much more respected there than in Britain and America and as such, the Governments of France and Belgium regularly issue grants to promote the production of comics.

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Best Newcomer **Frank Quitely**
Best Auxiliary Contribution **Ellie de Ville**
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Best Character **John Constantine**
Best Original Graphic Novel **Vendetta in Gotham**
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Best New Publication **Man Without Fear**
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Special Career Achievement Award **Will Eisner**

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COMICWATCH

OVER the last few years, *ComicWatch* has run regular reports on sales and buying trends. Retailers from across Britain have contributed their views on a variety of subjects, but mainly focusing on new titles.

Featuring the results of our first 1994 survey, this issue we present retailers thoughts and votes on 1993 in total as well as an overview of 1993.

Compiled by Phil Hall

ON HOW TO IMPROVE THE MARKET IN 1994

1993 was possibly the most tumultuous year in the history of American comics. The aftermath of Image Comics highly successful launch, the year of card tie-inds and gimmick covers, the industry saw a barrage of titles from new and existing publishers, rapidly expanding their lines. We asked retailers how publishers should now consolidate on their highly experimental 1993.

***American Comic Enterprise**'s Martin Beeson:* "Reduce the quantity, improve quality and keep to publishing deadlines."

***Arcadia Comics**' Ron Castree:* "Concentrate on good stories/plots on established good selling titles. If they can't publish on time then they should cancel in 30 days and resolicit orders (hint hint at Image etc)."

***Avalon Comics**' Mark Perry:* "The massive influx of product in '93 would have been great if the customer base had expanded alongside it, but it didn't. Hopefully on '94 the focus will shift back to quality rather than the quantity of past months, and also (based on customer reaction) a reduction in the amount of 'enhanced-double the price' covers would be well received."

***Beyond Comics and Books**' Robert Baldwin:* "I think that most publishers try to release too many titles at one time not realising that many people have not got money to spare. Personally, I think that they should try to concentrate on keeping existing titles coming out on time (good ones that is!). Most customers are not so bothered about so called classy covers on titles (holograms, etc.). They prefer good stories and good art work."

***Bookscene**'s Tom Sheridan:* "Introduce sale or return on all comics."

***Comics Unlimited**'s Warren Gillham:* "Cut loose some of the 'dead wood' titles and concentrate on good storytelling rather than hype and gimmicks."

***Comix Shoppe**'s Simon Davies:* "Avoid flooding the market with lots of crap new titles. Concentrate on solid storytelling and drop the gimmicks which appeal to the collectors/speculators. Cater more for the *readers*."

***Darkside Comics**' Robert Fleming:* "More emphasis on quality rather than gimmicks and hype — good sales will follow. For the newer publishers — *controlled* growth and expansion of new titles."

***Demon Comics**' P. Bentley and A. Shepherd:* "Less crossovers. Improve existing titles. Don't keep bringing out more new titles. Less polybagged comics so people can see what they're buying."

***Dynamic Comics**' John Newton:* "It's good that so many new titles came out, it stimulated the market and increased awareness and encouraged customers to broaden their reading habits. I'd like to see more choice in the new year. I'd like to see Marvel UK create their own 'universe' like Image to create more interest in Marvel UK. A smoother run on all titles ie. prompt shipping (on time) — Image are not the only problem publishers."

***Imagination Station**'s Tommy Hoodless:* "Good solid stories, shipping on time, less gimmicks, fewer reprints."

***Just Comics**' Justin Ebbs:* "Produce comics that people want to *read*, not just look at. Get back to good storytelling and general appeal. If a book is over 30 days late — *totally* returnable."

***Negative Zone**'s Terry Gay* "Stop major cross-overs that include poor selling titles, improve the storylines and the public won't have to be duped into buying them! Do more market research by asking retailers for advice on proposed new titles and on the re-launch of previously cancelled titles!"

***Planet Eater**'s Ron Hall:* "Get back to the old system of regular comics, not every other issue being a gimmick or special cover."

***Red Hot Comics**' Ivor Davis:* "Marvel to continue cutting back on titles. Produce a better variety of comics for under-12s."

***Skinny Melink**'s Bruce Paley:* "There are still far too many titles and too many expensive gimmicky covers. Marvel desperately needs a **Crisis** type event to trim down their universe to a reasonable level. There is also no room for new superheroes unless they are truly different."

***They Walk Among Us**' Jon Browne:* "I'd like to see some kind of awareness of other demographic groups (adults, children, girls, etc). Anything other than 16-24 year old males. I'd like to see some respect for fans and retailers. I'd like to see the return of writers like Moore

and less hack-work by people like Liefeld."

***Timezone's** Paul Martin:* "Cancel all low selling comics. Stop ripping off public and retailers and like by flooding the market with gimmicky cover, mass crossovers and inflated cover prices. When characters die make sure they stay dead."

***Whatever Comics'** Maney Amario:* "More sale or return."

***Wonderworld's** David Hern:* "Sane and sensible expansion in response to genuine demand."

TOP SELLING TITLES OF 1993

WE asked retailers to state their top three selling titles of 1993, scoring one point per title. The results from 21 shops and dealers, representing 10% of the country's retailers were:

X-Men Family	39.7%
Spawn	17.5%
Superman family	12.7%
Batman family	11.1%
Spider-Man family	6.3%
Sandman	3.2%
Others	9.5%

1993 proved to be an excellent year for publishers. We asked retailers if 1993 was as good for them.

Better.....70% **No Change.....15%** **Worse.....15%**

The above results are highly significant. It would appear that despite increased titles, rampant speculative buying and numerous gimmicks, 30% of the retail trade polled felt no benefits (15% the same, 15% worse) whatsoever. Whether this indicates poor retail judgement, poor customer bases, lack of publisher pre-promotion or other factors, the results bode poorly for 1994, when less ammunition will be thrown the retailers' way and publishers become more dependent on the direct market.

PREMIUM COMICS

We asked retailers if they used premium edition comics (ie. limited edition platinum, gold, signed, etc.) as sales aid and/or prizes to regular customers or if they sold them for "premium" prices? Of the 20 retailers who answered:

Yes, we give them away	**35%**
No, we sell them	**65%**

Of retailers that sell premium comics, we asked how well they sold.

Excellent.....10% **Good.....50%** **Poor 40%**

With only 10% replying excellent, arguably many retailers should think about using them as promotional tools instead of selling them.

RECOMMENDED READING: RETAILERS CHOICES

WE asked retailers to list particular comics or family of titles for recommendation to new readers. The results are listed in order of preference.

Under 10 years of age:

Batman Adventures, Spider-Man family, Superman family, Batman family, Archie Comics, Gladstone Comics, Star Trek family, Avengers, Simpsons, Fleetway.

10 to 18 years of age:

X-Men family, Batman family, Ultraverse, Superman family, Spider-Man family, Hulk, Image Comics, Hellblazer, Star Trek family, Spawn.

Over 18 years of age:

Vertigo, Valiant, Ultraverse, X-Men family, Grendel, Faust.

TRADING CARD SALES IN 1993

WITH trading cards having exploded on to the comics scene over the last two years, we asked how sales faired in 1993?

Excellent.....0% **Good.....55%** **Poor.....45%**

We asked "Do trading cards sell predominently to comic fans?"

Yes ..... **45%** **No** **55%**

Do they have a market of their own?

Yes ..... **65%** **No** **35%**

Have sales risen or fallen during 1993?

Risen ..... **50%** **Fallen** **50%**

We would like to thank to the following traders for their cooperation: Ace Comics (Colchester), Arcadia Comics (Ashton-Under-Lyne), Avalon Comics (London), Beyond Comics & Books (London), Bookscene (Nottingham), Comics Unlimited (Bedford), Comix Shoppe (Swansea), Darkside (London), Demon Comics (Hereford), Dynamic Comics (Croydon), Forest Comics (Lydney), Imagination Station (Carlisle), Just Comics (London), Negative Zone (Newport), Planet Eater (Southport), Red Hot Comics (Glasgow), Skinny Melink (London), They Walk Among Us (Richmond), Time Zone (Shrewsbury), Whatever Comics (Canterbury), Wonderworld (Bournemouth)

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BLACK KNIGHT 3
BLAZE 1
CAGE 1-9
CLOAK & DAGGER M/S VOL.1; 2,3,5,7,8
CLOAK & DAGGER VOL.2 2,3
COPS:THE JOB M/S 1
DAMAGE CONTROL VOL.3 1-3
DAREDEVIL 307-309
DARK ANGEL 15
DARKHAWK 17-21
DARKHOLD 2
DEATHLOK 4-8,10-17
DEATHS HEAD II 5-8
DEATHS HEAD VS KILLPOWER: Battletide I 3
DRAGON LINES (HH) 1,2
DR.STRANGE VOL.3; 34, 35,46-48
DOOM 2099; 6
ELSEWHERE PRINCE 1-3
FALCON M/S 1
FEUD (HH) 1
FISH POLICE (Marvel series) 1-3
FOOLKILLER 3,6
GARGOYLE M/S 4
GHOST RIDER (1990's) 20,23,24,29-38
GI JOE 132
GUARDIANS OF THE GALAXY 27-32
HERCULES 2nd M/S 2
HUMAN TORCH M/S 4
IDOL M/S 2
IMPOSSIBLE MAN SUMMER VACATION SPECTACULAR
INVADERS M/S 1
KNIGHTS OF PENDRAGON VOL.1; 13,14
KNIGHTS OF PENDRAGON VOL.2; 2-4
LAST AMERICAN 1,2,4
LAW DOG (HH) 1,2
MAD DOG 1,2
MARVEL AGE 119,120
MICRONAUTS VOL.1; 6,12,37
MICRONAUTS VOL.2; 4,9
MIDNIGHT MEN (HH) 1
MOON KNIGHT VOL.3; 14,39,43-45
MORBIUS 3,6
MOTORMOUTH 4,5,7
NAM 9
NEW MUTANTS 69,70,76
NEW WARRIORS 27-29
NICK FURY AGENT OF SHIELD VOL.2; 11,34,35,37-41
NIGHTSTALKERS 5
NOMAD 5,8,9
OFFCASTES (HH) 1
POWER PACK 3-5,7,10, 16,21-24,30-32, 37-45, 47-50, 53,56,57
PSYCHONAUTS 1
PUNISHER 31-49,51-56,58, 62-74
PUNISHER WAR JOURNAL 16-28,31-44,48,49,51
QUASAR 27,38,42
RAVAGE 2099; 7
RAZORLINE PREVIEW
ROBOCOP 5-8,10
SHADOWRIDERS 1
SHE-HULK VOL.2; 3,6-9
SILVER SABLE 2-7
SILVER SURFER 68,69
SLAPSTICK M/S 1,2
SLEEPWALKER 3,5-16
SOLO AVENGERS 9,11,21
SPYKE (HH) 1
STALKERS 2-10,12
STRANGE TALES VOL.2; 3-12,14,17-19
SQUADRON SUPREME 5
SUB-MARINER (12 ISSUE M/S) 2,3,5,6
NAMOR THE SUB-MARINER 40,43
TERROR INC 1,3,6,7
THOR 396,415,437,447, 448,464,465
TOMMOROW KNIGHTS 1,2,4
TOXIC AVENGER 1,4-7
TROUBLE WITH GIRLS 1
UNTAMED (HH) 1,2
WARHEADS 2-6,14
WAR MAN 1
WEB OF SPIDERMAN 24
WEST COAST AVENGERS 24,44,58
WHAT IF VOL.2; 12,13
WOLFPACK M/S 2-8,10
WONDER MAN 6,11-13,15
WCW 11,12
X-MEN ADVENTURES VOL.1; 1

ACTION 654
ADVANCED DUNGEONS & DRAGONS 21,27-36
AQUAMAN SPECIAL 1
AQUAMAN, LEGEND OF. 6-10, SPECIAL
ARION IMMORTAL 3-6
ARMAGEDDON:ALIEN AGENDA 1-4
ARMAGEDDON:INFERNO 1-4
ATLANTIS CHRONICLE 2-5
AVATAR (TSR) 2,3
BATMAN 442,448
BATMAN:GOTHAM KNIGHTS 1
BLACK CANARY 4
BLACK CONDOR 2-4
BLACKHAWK VOL.3; 1-3,8
BLACK HOOD 2,10,11
BOOSTER GOLD 15
BUTCHER 1-4
CAPTAIN ATOM 38
CHAIN GANG WAR 1-3
CHALLENGERS OF THE UNKNOWN (1991) 1-3,5-8
CLASH 1-3
COMET 1-3,15-17
CONGORILLA M/S 1
CRUCIBLE 6
CRUSADERS 5,7
DARKSTARS 6-10
DEADMAN M/S (1986) 4
DEATHSTROKE THE TERMINATOR 2,4,12,13,15, 20-26
DEMON VOL.2; 16-18, 20,21,23,-36
DETECTIVE 614,615
DR.FATE VOL.3; 28,40,41
DOOM PATROL VOL.2; 37, 39-49,51
DRAGONLANCE 26,28,33,34
ECLIPSO (reg series) 1,3,5
ELONGATED MAN M/S 1-3
FIRESTORM 76
FOREVER PEOPLE M/S (1988) 1,4-6
FORGOTTEN REALMS (TSR) 11,21-25
GREEN ARROW 28-34, 39-44,46-49,51,53-55, 57-59,61,64-68
GREEN LANTERN:MOSAIC 1,3-6
HACKER FILES 1,2
HAMMERLOCKE 1,2
HAWK & DOVE VOL.3; 11
HAYWIRE 6,10
HECKLER 6
HUMAN TARGET SPEC 1
HUNTRESS 7
ICON 1
JLI SPECIAL 1,2
JLA ANNUAL 4,5
JLI 23
JLA29,30,32,35-41,43-48 51-55,57,64-68
JLE ANNUAL 1

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JL SPECTACULAR 1
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LEGION '92; 40,42-45
MANHUNTER 2-7,10,11
'MAZING MAN SPECIAL 3
METAMORPHO 1
MISTER MIRACLE VOL.2; 10,12,16-25,27
NEW GODS VOL.2; 1,2,3,19,20,22-24
NEW GUARDIANS 1-5
OUTLAWS 1
OUTSIDERS (NEW) 1
PLASTIC MAN M/S 1
RAGMAN VOL.2 6
ROBIN VOL.1; 2,3,5
ROBIN VOL 2 (JOKERS WILD); 1,2
SCARLETT 4,5,7,9
SHAOW STRIKES 6
STARMAN 24,37,39-41
SUICIDE SQUAD 32,41, 43-48,51-55,60,62-66
TEAM TITANS 1
NEW TEEN TITANS 56,87
TEEN TITANS SPOTLIGHT 4,6,15,17,21
THUNDERBOLT 1-3
TIMBERWOLF 5
V FOR VENDETTA 4-8,10
WARLORD VOL.2; 1,4,5
WAR OF THE GODS 2
WHO WHO UPDATE '87; 4
WHO WHO UPDATE '88; 4
WONDER WOMAN 27,29
ZATANNA 1

ABC WARRIORS 6,7
ADVENTURES ON FRINGE 1
AMERICAN (THE) 3
AMERICAN FLAGG 43,44
APE NATION 2-4
ARMITAGE (QC) 1,2
ASTROBOY 8,16
BAD COMPANY 5,7-12, 15,17
BADLANDS 4-6
BLACK ZEPPELIN 1,2,4
BLOODSWORD 31
BORIS THE BEAR 2,3, 6-8,12,13,15,16
BRATPACK 5
CAPT. GLORY 1
CRUCIAL FICTION 1
CYBERCRUSH 3,4
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DARE THE IMPOSSIBLE 3-5
DEATHWORLD III; 1,4
YOUNG INDIANA JONES 1,3-8
IRON MARSHAL 17,18, 20-23,26,31
JERIMIAH:FISTFUL OF SAND 1,2
JON SABLE FREELANCE 4,5,7-15,20,21,25,27-52, 54-56
JOURNEY WARDRUMS 1
KELVIN MACE 1
JUDGE DREDD VOL.2; 62
LAW OF DREDD 32
LEAGUE OF CHAMPIONS 3
LESTER GIRLS 1
LOGANS RUN 4
LOGANS WORLD 5,6
LOST CONTINENT 1,5
LOST PLANET 5
LUGER 1
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MACH 3-6,8
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MARK 2,3,6
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MR.X INSECTX SPECIAL
MUMMY (Millenium) 5
MUMMY (Monster) 2
NEMESIS 5,11,13,14
NIGHTMARES ON ELM STREET 1,5
NIGHTS CHILDREN 1
NORMAL MAN 1,11
NUT RUNNERS 2
ORBIT 2
PARANOIA 6
PETER PAN 1
PLANET OF THE APES 5,8,9,11,12
PLANET X 1
PLAYGROUNDS 1
POWER 2
POWER COMICS 3
PROWLER 2,4
PROWLER:WHITE ZOMBIE 1
REVENGE OF PROWLER 4
PUMA BLUES 9,10
PUPPET MASTER 1,3,4
CHILDREN OF PUPPET MASTER 1,2
RE ANIMATOR 3
RED RACERS 1
RETALIATOR 1,3
RHAJ 4
ROCKET RANGER 1-3
SABLE 1-22,24,27
SAMURAI I; 8,10,23
SAMURAI II; 6
SCOUT 6,8-10,12-14, 18,20,22
SCOUT:WAR SHAMAN 5,6,8,9,11-14
SENSEI 2
SECRET CITY SAGA 3
SHADOW OF TORTURER 1
SHATTER SPECIAL 1
SHRIEK SPECIAL 1 (THE BRIDGE)
SKIZZ 3
SOMERSET HOLMES 3,5
SPLITTING IMAGE 2
STAR BLAZERS VOL.1; 2,3
STAR BLAZERS VOL.2; 2-5
STARSTRUCK 3,4
SUB SPECIES 2,4
TMNT (MIRAGE) 15-17,23,28,34,35,37-42
TURTLE SOUP 2-4
TMNT:MICHANEGELO SPECIAL TMNT (Archie) 1-11, 13-23
TMNT MEETS ARCHIE 1
TMNT MOVIE II
TERMINAL POINT 2,3
THIRD WORLD WAR 3
TOTAL ECLIPSE 1,2,5
TOYBOY 2,7
TRUE CONFESSIONS (Dave Hodgson's) 1
2000AD PRESENTS 15, 18-21
2000AD MONTHLY (US COMIC) VOL.1 (M/S); 5,6
2000AD MONTHLY (US COMIC) VOL.2 (series); 2,13,17
2000 MANIACS 2,3
UNIVERSAL SOLDIER 2,3
VC'S (QC) 1,3,5
VIGIL 2
WARLOCK 5; 18,20,21
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PUNISHER ANNUAL 3,5
PUNISHER WAR ZONE 2-5,7,8,10-12
RAVAGE 2099; 1
SPIDERMAN (NEW) 29-31
SPIRITS OF VENGENCE 2-4
WARLOCK 6-9,11-13
WEST COAST AVENGERS ANNUAL 4,7

ACTION ANNUAL 3,4
ANIMAL MAN 22,26-28,57
ARMAGEDDON:2001 1
BATMAN 436,441,458,460
BATMAN ANNUAL 13,14,16
BATMAN:SHADOW OF THE BAT 7-9,12-15
DEATHSTROKE ANNUAL 1
DETECTIVE 599,624,625,651
ECLIPSO SPECIAL 1,2
GREEN ARROW ANNUAL 3
GREEN LANTERN ANNL 1
GREEN LANTERN CORPS - QUARTERLY 1,2
HELLBLAZER 15,17,47,48
JLA ANNUAL 6
JLE ANNUAL 3
ROBIN VOL.2; 1 (hologram cover)
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HELLRAISER 3,6,7
HELLSTORM 1
HULK ANNUAL 16-18
HULK 400
MARSHAL LAW 6
NEW WARRIORS 25
NIGHTSTALKERS 1
SPECTACULAR SPIDEY ANNUAL 10,13
SPECTACULAR SPIDEY 200
PLASTIC FORKS 2,3
PUNISHER 75
PUNISHER SUMMER SPECIAL 2
RAVAGE 2099; 1
SHE-HULK CERMONY 1
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SPIDERMAN (NEW) 26
SPIRITS OF VENGENCE 1
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NAZZ 1-4
OMAC (PRESTIGE) 3,4
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MEDIAFILE

Associate editor Sarah Bolesworth looks at recent media coverage of comics and related product

TRADE WAR is in the offing in America, with comics distributors preparing a rearguard action to prevent Marvel Entertainments eroding their market.

Pursuing policies originally announced by the publisher at the time of its floatation on the US stock market (autumn 1991), Marvel has launched a campaign to reach consumers direct by mail, cutting out retailers and distributors.

In Marvel's 1991 share prospectus (see **Comics International** #12), it was noted that 73% of the company's comics were being sold through the direct sales (specialist) market. Marvel's new management was clearly uncomfortable with this level, particularly because the distributors were paying under 40% of the retail comics price.

Marvel's response was to begin mail order to consumers. The late Carol Kalish, Marvel's then marketing vice president, mooted the fan club WAM as being a suitable launch vehicle.

But distributors Diamond and Capital were quick to object, and given their relationship with the publisher, Marvel had little option but to amend its plans.

It now appears that rather than abandoning its intentions, the company was just removing the issue from the public agenda. As Diamond noted in its flysheet **Special Bulletin** this month, "Marvel has produced two separate 'Direct Marketing' catalogues, entitled **Marvel Mart**, which can be found in copies of **X-Men Adventures II** #4".

Special Bulletin goes on to express its "concern" that not only is Marvel Entertainments offering comics, trade paperbacks and related merchandise at a discount, but also that **Marvel Mart** offers titles unavailable for reordering by retailers (through their distributors) "for quite some time", including **Marvels** 1-4, **Daredevil: Man without Fear** 1-5, **Gambit LS** 1-4, etc.

Bulletin also points out that **Marvel Mart** is offering items of merchandise unavailable to the direct market, and adds that therefore "the businesses that can sell these items are denied access to them".

Dangerous shopping

But Marvel may have overplayed its hand — Diamond has picked up on an arguably defamatory depiction of comics shops in one of **Marvel Mart**'s catalogues, a sales strip. As **Bulletin** points out, "Spidey saves the day by capturing shady characters... lurking at the comicbook racks, shoplifting comics."

Bulletin comments, "This presents a negative view of comic book shops, which most retailers work hard to make pleasant *and* safe. Says Peter Parker (Spider-Man) after catching the criminals: 'This shopping thing is way too dangerous!' ".

Bulletin adds, "This current marketing program has serious implications for retailers, distributors and the entire Direct Marketing distribution system".

But one thing *must* be certain: knowing that the distributors would see it as an attack on their businesses, Marvel would surely not have launched this campaign without having made contingency plans.

If Marvel's mail order gyrations in the US are anything to go by, any attempt to do the same in the UK using similar promotional material will be an abject failure.

The **Marvel Mart** sales strip features fresh-faced young Americans with shit-eating grins saying things like, "This Marvel logo baseball cap's a HIT for $14.00 (#012)!" — hardly likely to impress even three-year-old UK punters.

In fact, it would be pretty amazing if their American peers were impressed, either. They're far more likely to be impressed by the depiction of the shoplifters: at least they don't look like geeks. Soooo, it's down to the local comics shop then, eh, lads?

Dangerous customs

Custom comics — product sales aids — were also mentioned in Marvel's 1991 share prospectus.

Britain's turn has come at last, with the Marvel UK/Kiss FM **Dangerous Breakfast** comic. Its 16-page strip features DJs from the London-based radio station's morning show — who, it transpires, have superhero alter-egos.

The 25,000 print-run comic, available through Kiss or Virgin, is produced by in-house creators (uncredited) and has, says a Marvel UK spokesperson, "attracted a lot of phone calls".

But as with **Marvel Mart**, the publisher seems to have a problem keying into contemporary yoof culture. Kiss FM's identity is closely allied with black urban culture, and yet there are no black characters in the strip. The only black people to appear in the entire production are in Kiss FM's house ad and a back cover drinks ad.

Tales from Dundee (III)

When **Beano** editor Euan Kerr played his April Fool's jape on the UK media some two years ago — the modernisation of Dennis the Menace — he could hardly have anticipated that it might backfire on him. The "modernisation" wasn't just a jape, it was designed to and had a positive effect on the **Beano**'s sales figures and marketing spin-offs — and it was an object lesson on the strength of brand loyalty.

But the Dundee-based **Beano** editor failed to follow through his own logic. By subverting products usually taken at face value, everything related to those products has equal potential for subversion, as in Kerr's name for the alleged designer of Dennis's reprise, Luco Veria (again, say it).

So to 1994, and a story allegedly recounted at GlasCAC. The story goes something like this: on a morning during March, Morris Heggie, editor of the **Dandy** (also published by DC Thomson), burst into loud guffaws of laughter while reading **Comics International** #40's *MediaFile*.

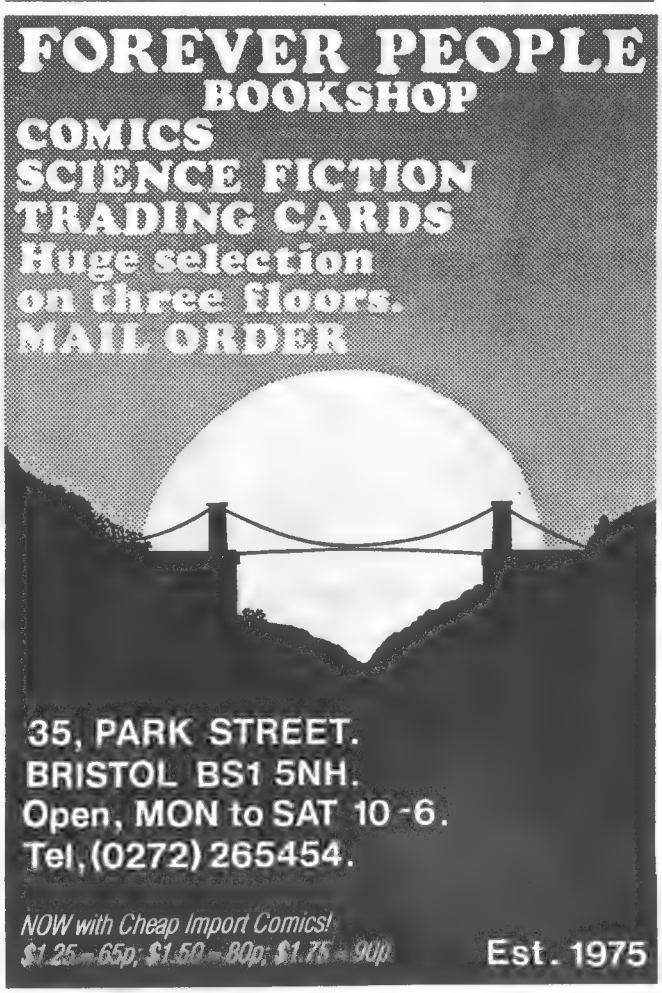
Sadly, the object of his hilarity was his fellow-at-arms (and rival editor), Euan Kerr. A helpful member of the **Dandy**'s staff had pointed out *Mediafile*'s reference to *Euan Kerr*'s name being as easily subverted as Luco Veria's — given that phonetically "Euan Kerr" and "you wanker" are not far apart...

How cruel fate is. Euan (or "You",) had not, it seemed, made the connection himself.

Border wars..?

It has been suggested that accent — or dialect — has much to do with this, in that a Scots pronunciation of "Euan Kerr" is likely to sound very different to an English one. But if the story has a grain of truth in it, Euan cannot blame English journalists for it — he did put the idea into their heads, after all.

In conclusion, a point for comics professionals: when launching a media campaign, make sure that your ass is protected. It's your move, Euan — spin-doctors to the fore.



REPORT

BEING an American phenomenon, comicbooks are invariably better represented at US events than in the UK. For the benefit of fans unable to travel to the States, journalist and dealer Marlon Seaton has produced the following report of what was meant to be the biggest ever US convention.

OVER the weekend of February 11th-13th 1994, the largest ever comic convention was held in New York. Absolute heaven for a comic fan? Well, not quite. Let me explain.

The organisers, New Jersey-based Great Eastern Conventions, hold conventions on the US east coast and elsewhere - you may remember them from the event they hosted at London's Alexandra Palace. They've been bringing together fans, dealers, publishers and creators for the last 16 years and a pretty good job they've done of it, too. Fuelled by their success, they decided to go for the big one.

The venue: Jacob Javits Convention Center on 11th Avenue between 34th and 38th Street, New York. If you know how big a New York city block is, that gives you some idea of the size of the venue. GEC had three major rooms, each of which would have held all of our own UKCAC comfortably, and they were expecting a 25,000 to 30,000 attendance.

The trade day

The exhibiting publishers ranged from Marvel, DC, Dark Horse, Image, Valiant and Defiant to new entrants to the field such as Penthouse (yes, Penthouse, of naked ladies fame - I'll get to them later), and trading card producers.

The creators present were too many to list. Suffice to say that Gil Kane, Frank Miller and Todd McFarlane had **lots** of competition for top billing.

Sounds **real** attractive, doesn't it? There was just one snag. The whole Eastern USA was in the grip of the most appalling weather I'd ever seen. Eight inches of snow had fallen Thursday night alone and it was still coming down as I fought my way to the Center from three blocks away. Normally a ten minute stroll, in these conditions it became a 30 minute hike. As I later discovered, of the anticipated attendence, less than 10,000 others actually made it.

But the Center was warm, well lit and airy. Things were looking up. The staff processing the early arrivals (press, dealers, etc.) were very friendly and helpful. I didn't get your names but you know who you are - a big 'thank you' to you all and I hope you managed to retain your good humour all weekend.

The creators weren't due to arrive until Saturday and Sunday. No problem, I thought, I'll devote myself to the publishers' and dealers' room. So down to business except, due to the weather, there was hardly any business to get down to. Hmm, difficult choice - the publishers' room (about a quarter full) or the dealers' room (maybe half full)?

The exhibitors

I talked to Topps first. They are bringing out monthly ongoing comics of *Zorro*, the freedom-fighter swordsman, and *Cadillacs and Dinosaurs*, which doesn't need any explaining. I didn't see examples but I can't help feeling they've missed the boat on the dinosaur front. More interesting, and quite poignant as Jack had passed away the previous weekend, is their intended expansion of the Kirbyverse. May should see *Prelude to Victory*, a five issue mini-series of Kirby characters with art by Keith Giffen, to be followed by ongoing monthly titles such as *Captain Victory*.

Next up was Golden Realm Unlimited Inc, a black and white publisher new to me. They started in November 1992 with *Revolutionary* and now have three ongoing titles. I flipped through saamples. Not my type, but certainly not dross. If you like b&w or just something different, give them a try, **if** you can find any.

Dark Horse begin their second weekly $1 book series in June. It will run for three months and will tell one story across all 12 issues, with four titles, *Barbed Wire*, *Catalyst*, *Out of the Vortex* and *X*. But the first series didn't do a lot for me, I don't think this will either.

While Penthouse didn't have any naked ladies on show, their comics will have an 'adult' edge to them, so expect more of the *Oh, Wicked Wanda* style.

Trading cards

Now something really special. Skybox are launching their *Sandman* cards - you've probably seen the adverts by now. The basic set consists of the first 50 covers, all by Dave McKean, 39 original pieces of art, and the index. There are also seven gold-edged cards, one photographic stereo hologram and a limited edition folder. Let me tell you, this set is beautiful.

Skybox also have *The Simpsons* coming soon. I didn't see this, but I don't think it will work. The essence of *The Simpsons* is visual and verbal humour; can this be captured on a card? Time will tell.

Comic Images are bringing out four new sets of cards; Olivia's third, Boris Vallejo's fourth (hopefully with old pieces as I feel his later stuff doesn't cut it), a second lot of *Conan* and a first of *Bone*. Again, will this work ? I'm a big *Cerebus* fan but I wouldn't be that interested in a card set and I'll probably feel the same about *Bone* cards when they appear in May.

Comic Images have also brought out their limited edition 'Keepsake Collections'. Available for a variety of artist, these are six oversize (6" x 4") cards, a seventh 6" x 4" card showing the first six in normal size and an eighth normal size hologram or holochrome card, all in a numbered envelope. I quite like the Olivia and Boris sets, and generally they all work well, though some of the pictures aren't good enough to warrant the increased size.

The dealers

And so to the dealers. What's immediately obvious here is the large amount of high quality Gold and Silver Age about.

Comics Investments, who specialise in higher grade, older comics, had a *Captain America* 1 from March, 1941 in fine for $25,000 and a restored *Superman I* from summer 1939 in fine+ for $20,000. Excaliber Comics from Texas had a *Jimmy Olsen* 1 (a comic you don't see very often) for $1,200 and a *Fantastic Four* 3 in very fine for $6,000 amongst a whole raft of good, clean comics.

Several dealers, amongst them Vincent Gulla from Philadelphia, gave me similar reports on the state of the American market. The speculator-driven new comic glut is dying. Most people are realising there's more money to be made by investing in good quality older comics than by buying every new title and latest hot artist and finding yourself with a worthless pile with one or two $10 books in it.

For a similar reason, the 3-for-a-dollar offers aren't shifting as there aren't enough people who want to buy a pile of newish material to read as most of it isn't actually readable.

Of the two major new universes, Ultraverse was generally thought to be 'cute' comics (I think they meant ephemeral) being driven up by the last of the speculators, whilst pre-Unity Valiant was thought to be worth every penny. Current Valiant print runs are around the 100,000 mark so, as people try to complete their collections, there will always be buyers for such issues as *Rai* 3 and 4 (runs of 19,000 and 23,000 respectively), early *Harbingers*, etc.

If you must speculate, there was a feeling that January's, February's and March's issues will be in short supply as dealers, feeling the pinch, have slimmed down their orders. Maybe someone can tell us if that is the case in the UK too? Also, *Daredevil* 319 and 320 are both hitting the $20 mark - it may be time to complete your set now. I saw *Moon Knight #55* at $35 which I found quite unbelievable - is Steven Platt that good? I think not.

In summary, I would recommend any **serious** collector or fan to go to a big GEC show. The guest list for this one was truly awesome so fans would have got to see all those people they've been dying to see. For the collector, there is the chance to pick up those rare issues you've never seen before, but the prices can seem high by UK standards (like the *FF* 3 I mentioned earlier).

Remember also that your 'plane ticket, living expenses and entry fee ($15 per day) are likely to total around £500 - £600. And check the weather forecast!

Great Eastern Conventions can be contacted at 255 Everitts Road, Ringoes, New Jersey 08551-1610, USA (tel: 0101 908 806 8409).

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[Set includes 14 comics: Break- Thru # 1 & 2, Exiles # 4 (Prelude), Firearm #4, Freex # 6, Hardcase # 7, Mantra # 6, Nightman # 3, Prime # 7, Prototype # 5, Sludge # 3, Solitaire # 2, Solution # 4 & Strangers # 7.]

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Ultra Debut Cards Set B £27.00

[Consists of Set A at £18.00 PLUS Hardcase, Prime and Strangers # 1's, as well as a Freex **OR** Mantra # 1. Using the four coupons enclosed in these issues as well, you can also get the extra uncut sheet.]

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Ultraverse # 0 (now in) £10.00

Please note that sendaways will follow as soon as copies are received from the Publisher and sets will ship when the bulk of the issues are in.

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All prices of US titles listed are in dollars. Where dollar and sterling prices (ie $1.50/£1) is stated, UK price is not the air-freighted import price, but instead denotes that the title will be nationally distributed approximately ten weeks later at a lower-than-airfreight price. Import prices are usually converted at a rate of $1.00 = 80p.

Shipping dates given are usually one week before airfreight copies arrive with your retailer/mail order supplier. All dates, prices and information are assumed to be accurate as provided by publishers. Late shipping, cancellations and changes in content will be detailed in future issues of ***Comics International****.*

Key to abbreviations used:
1 & 2 + 3 = Writer & penciller + inker
sqbd = perfect bound; squared spine; without staples
b&w = black & white content
pc = part-colour content
hbk = hardback (book) edition
tpbk = trade paperback, squarebound, comic size
Xpg = number of interior pages
V = violence; N = nudity; S = sex

All comics are 32 page colour titles unless stated otherwise

SHIPPING APRIL-MAY 1994

AARDVARK-VANAHEIM

Cerebus 181 (Sim & Gerhard) *Mothers and Daughters Book Three — Reads, Part 7.* No information for the current storyline. $2.25

AC COMICS

Femforce 72 (Black & Heike) The superstrong Nazi Amazon has her day in court and Ms. Victory is the star witness. $2.95
Femforce Up Close 9 (Heike & Smoot + Gorby) Rio Rita undertakes a lone mission to prevent the destruction of the Amazonian rainforest. b&w $2.95

AXIS COMICS

NEW **B.E.A.S.T.I.E.S 1** (Saltares) New ongoing series featuring the ultimate weapon fighting for thee ultimate team. $1.95
NEW **Dethgrip 1** (Smith & Callahan + Dzon) Ongoing series exploring the relationship between Dethgrip and Tribe. . $1.95
Tribe 4 (Johnson & Stroman) Tribe versus Lord Deus in an all out battle which sees the team with terminal casualties. $1.95
NEW **W 1** (McDonald & O'Connell) Ongoing series about a group of highly skilled, super-powered assassins. $1.95

BONGO COMICS

Bartman 2 (Strnad & Vance + Morrison) Bartman prowls the streets of Springfield in search of the Penalizer. $1.95
Radioactive Man 216 (#3) (Groening & Vance + Morrison) Radioactive Man's adventures continue through to the 1970s, when Fallout Boy becomes a peace-loving hippy. $1.95

CALIBER PRESS

Deadworld 9 (Thayer & Torres) King Zombie investigates the arrival of strange beings from another dimension. b&w $2.95
Dragonstar (Bramstrup & Cullen + MacDougall) Marrick and Chandra come across the last survivor of a race believed extinct. b&w . . . $2.95
Negative Burn 10 (various) Features *Mr Mamoulian* (Bolland); Alan Moore's *Songbook*; *Classics Desecrated* (Wheeler). b&w $2.95
Realm 8 (Truax & Kowalski) Dom comes face to face with the Gamesman. Resolicited from Nov 1993. b&w $2.95
Vengeance of the Aztecs 2 (Waxman) Tenoch wants to conquer the world — but he has to save it, first. b&w $2.95

COMICO/CONTINUITY

No product is offered by these publishers this month.

DARK HORSE

SHIPPING APRIL 12TH

Atlas 2 (of 4; Zick) Using the GoldenRod, Atlas at last defeats the monster, Sh'en Chui. $2.50
Bubblegum Crisis: Grand Mal 2 (Warren) The Boomers are out of control, and there's no resistance from the Armoured Police. . . . $2.50
Dark Horse Presents 84 (anthology) Featuring: *Buoy 77* (Boyd & Lopez); *Hermes v the Eyeball Kid* (Campbell); *Showdown at the Texas Style Chili Corral* (Baron & Barry) b&w . . $2.25
NEW **Madman Comics 1** (Allred) Ongoing bi-monthly title introducing Frank the Madman and his battles with bizarre creatures from beyond. $2.95
John Byrne's Next Men: Power 2 (Byrne + Webb) The deadly Dr Trogg confronts his creator, Ben Horowitz, the "man" who invented the Dollar Comics heroes. $2.50
Out of the Vortex 7 (Barrett & Willis & Magyar) Mecha powers up to new levels in an attempt to aid the Vortex alien in his battle with the Destroyers. $2.00

SHIPPING APRIL 19TH

Aliens: Music of the Spears 4 (of 4; Williamson & Hamilton + Bradstreet) Mozart, the pet alien, is still failing to produce the "music" that Damien wishes to hear. But now Damien must be the final guinea-pig in his own macabre experiments. $2.50
NEW **Barb Wire 1** (Arcudi & Moder + Parks) Ongoing series featuring the heroine of **Steel Harbour**, with fellow heroes MotorHead and Wolf Gang on hand to help. $2.00
Caravan Kidd Pt 2 #10 (Manabe) Pirate of the airwaves Mian Toris incites riots in the streets. b&w $2.50
Coutoo (Andreas) One-shot featuring Joe Kraft, a police lieutenant on the trail of a murderer killed by Joe's own father. Mature readers. 48pg. . $3.50
Grendel Tales: The Devil's Hammer 3 (of 3; Walton & Mireault) Petrus Christus undergoes an exorcism to purge his soul of Grendel. Mature readers. $2.95
Hellboy: Seed of Destruction 2 (Mignola w/Byrne) Hellboy, World's Greatest Paranormal Investigator learns the secret of the vampire frog creatures. Also chapter two of *Monkeyman & O'Brien*, by Art Adams. $2.50
Indiana Jones and the Arms of Gold 3 (of 4; Marrs & Duranona) Indy travels to South America to find the key to the ancient Chimu Taya Arms of Gold. But a plane crash hinders his search. $2.50
NEW **New Two-Fisted Tales Special** (various) One-shot spotlighting war stories from three generations, including Kurtzman, Lomax and Garcia. 48pg $4.95
NEW **Star Wars: Droids 1** (of 6; Thorsland & Hughes + Mushynsky) Mini-series spotlighting C-3P0 and R2D2. . . . . $2.95

SHIPPING APRIL 26TH

Catalyst: Agents of Change 3 (of 12; Campbell & Hamilton + Glines) The Agents have successfully defended Golden City from the US army and their super-soldier Grenade, but political unrest may defeat them where force failed. $2.00
Colors in Black 3 (anthology) Series of short stories from the Spike Lee imprint. $2.95
Danger Unlimited 3 (of 4; Byrne + Webb) Revelations this issue about Gunk's effect on Professor Palmenter. Plus origin of Torch of Liberty. 2.00
Dark Horse Comics 20 (anthology) *Predator* (LaBan & Cobb); *X* (Luke & Lam). $2.50
Hellhounds 3 (Oshii & Fujiwara) The National Police Agency prepares the Hellhounds' end. $2.95
Medal of Honour Special (various) Another one-shot anthology looking at the horrors of war. Featuring Doug Murray and Joe Kubert. $2.50
The Shadow: In the Coils of the Leviathon 4 (Kaluta & Goss + Gianni) The final confrontation between the Shadow and his mystery assailant. $2.95

SHIPPING MAY 3RD

Appleseed Databook 2 (of 2; Shirow) Technical and background data on all the characters in the Masamune Shirow manga title. b&w 48pg $3.50
Classic Star Wars 19 (Goodwin & Williamson) Penultimate issue sees the bounty on Han Solo's head raised and the beginnings of a new Jedi order.. . . . . $2.95
NEW **Hammer of God: Butch 1** (Baron & Anton Pensa) Mini-series featuring the supporting character from **Nexus**. $2.50
Joe R Lansdale's By Bizarre Hands 2 (Prosser & Rohrer) Adptns based on horror writer's stories. A perverted preacher devises an unpleasant method of converting young girls to his so-called faith. $2.50
Rack & Pain 3 (of 4; Pulido + Jimenez & Morales) Rack and Pain find an ally — but she wants to nuke the Web. $2.50
Sin City: A Dame to Kill For 6 (Miller) Ava is in trouble — for which her dead husband is responsible. Mature readers. $2.95
X 4 (Grant & Mahnke + Palmiotti) X has to face a band of motorbike assassins who target the Mayor, who X needs — alive. $2.00

DC COMICS

SHIPPING APRIL 12TH

Batman 508 (Moench & Manley) *Knightquest: The Crusade* continues. Batman allows Abattoir to die, thereby causing the death of an innocent man. $1.50
Black Orchid 10 (Vertigo; Foreman & Guay + Woch) Black Orchid discovers her true sexuality and attempts to use it on an Amazon tribesman. Mature readers. $1.95
Chain Gang War 12 (J Wagner & Johnson) Final issue sees the Gang in its explosive confrontation with the Crooked Man. $1.75
Deathstroke, the Terminator 37 (Wolfman & Tully + Blyberg) Deathstroke is employed to deal with an assassin who is killing the leaders of a Middle Eastern liberation organisation. $1.75
Detective Comics Annual 7 (Dixon & Alcatena) *Elseworlds Annual.* Who is the 17th Century pirate known as Leatherwing and why is he after the evil plunderer, The Joker. . . . $2.95
Flash 91 (Waid & Wierango + Marzan Jr) Flash is trapped in super-speed and if he cannot control it, he will be locked in a micro-second world for ever. $1.50
Hardware 16 (Milestone; McDuffie & Cowan + Rollins) Introducing Hardware, version 2.0. A new, deadlier, powered-up hi-tech weapon. $1.50
Justice League Quarterly 15 (Friedman & Mayhew) The Justice League must stop Praxis from destroying New York. $3.50
Legionnaires 15 (T & M Bierbaum & Gardner + Cramer) The team discover secrets about themselves when they "mindwalk" through another dimension. $1.50
Sandman Mystery Theatre 15 (Vertigo; M Wagner + Seagle & Davis) *The Vamp, Part 3* (of 4). The Golden Age Sandman seeks the truth behind the Vamp's murder spree. Mature readers. $1.95
Shade, the Changing Man 48 (Vertigo; Milligan & Bond) Shade returns to Meta with Lenny to aid against the Celestials. Mature readers. $1.95
The Spectre 19 (Ostrander & Mandrake) The Spectre incurs the wrath of a water elemental after his wanton destruction of much of the planet. $1.75
Star Trek 61 (Wilson & Whigham + Starr) Spock returns to Talos IV to aid to his former captain. $1.75
Showcase '94 #6 (anthology) Featuring *Robin & The Huntress* (Dixon & Jimenez); *Sparx* (Kesel & Lee) and *The Atom* (Kaminski & Reyes). 48pg $1.95
Superboy 5 (Kesel & Grummett + Hazlewood) Superboy is dying from the clone disease and heads back to Metropolis for help. $1.50
Superman: The Man of Steel 34 (L Simonson & Bogdanove + Janke) The Lex-men of Team Luthor battle the Dubbilex-men of Project Cadmus. $1.50
NEW **Superman/Doomsday: Hunter Prey 1** (Jurgens +

Breeding) Three-issue prestige series following Superman's quest to find the truth about the monster that "killed" him. 48pg $4.95
Valor 20 (Waid + Busiek & Doran) The "new" Valor must repair the time line or the future will cease to exist. The Linear Men believe Valor should be removed from the timeline. $1.50
Wonder Woman 87 (Loebs & Deodato + Parks) Wonder Woman's attacks against the mob begin to have repercussions. $1.50

SHIPPING APRIL 19TH

Batman: Shadow of the Bat 28 (Grant & Blevin + Smith) *Knightquest: The Crusade* continues. Gordon confronts the new Batman, but has little joy in persuading the man to change his style. $1.75
The Demon 48 (Ennis & McCrea) Guest starring the crew of The Haunted Tank. Demon is being tortured in Hell. $1.75
Green Lantern 53 (Marz & Banks + Tanghal) Mongul continues pummelling the Green Lantern; only Superman can save the day. . $1.50
Hawkman 10 (Messner-Loebs & Lieber + Magyar) Continuing the countdown to *Zero Hour*, as an ominous figure journeys to Thanagar to destroy its cities. $1.75
Hellblazer 78 (Vertigo; Ennis & Dillon) *Rake at the Gates of Hell, Part 1* (of 6). Constantine's final battle with the First of the Fallen begins, and the devil is winning. Mature readers 1.95
Icon 14 (Milestone; Bright + Gustovich) Rocket's belt buckle is stolen, bringing her crime-fighting career to an early end. $1.50
Justice League America 89 (Vado & Campos + Branch) *Judgement Day, Part 1* (of 6). The Overmaster comes to Earth and passes final judgement: the planet must die. $1.50
Justice League International Annual 6 (Jones & Chansamone) *Elseworlds Annual*. A world with no superheroes is suddenly invaded by a whole host of them and instead of welcoming them with open arms, the population rebels. 64pg $2.95
Kid Eternity 14 (Vertigo; Nocenti & Phillips) *A Date in Hell, Part 2* (of 4). The Kid and Chelsea go on a date and end up in the waiting room to Hell. Mature readers. $1.95
The Legion of Super-Heroes 58 (McCraw & Immonen + Boyd) The *outlaw* Legion discovers glitches in the timeline — which in turn spawn a surprising alliance. $1.75
Lobo: A Contract on Gawd 3 (of 4; Grant & Dwyer + Giordano) Lobo discovers that he might have been double-crossed by Gawd and begins listening to Dave, ruler of the Underworld. Mature readers. . $1.75
The New Titans 112 (Wolfman & Jaaska) Nightwing searches for Starfire in Brazil, where he discovers a changed Koriand'r. $1.75
Superman 90 (Jurgens & Rubinstein) Guardian holds the key to the survival of the clones. Lois draws closer to nailing Luthor, but is unaware of his own plans with the *Daily Planet* reporter. $1.50
NEW **Xombi 1** (Rozum & Birch) Ongoing title featuring the not-dead but not-quite-alive Milestone hero. $1.75

SHIPPING APRIL 26TH

Adventures of Superman 513 (K Kesel & Kitson & McCarthy) Superman makes headway in the war of the clones and Lois discovers how desperate Luthor has become. $1.50
Animal Man 72 (Vertigo; Delano & Pugh) Maxine is alive and the news

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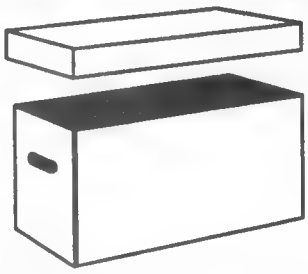

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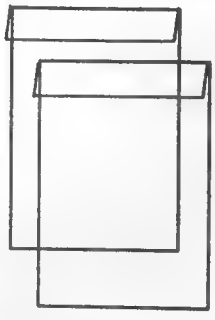

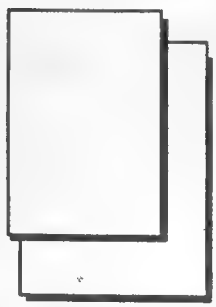

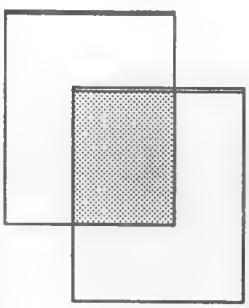

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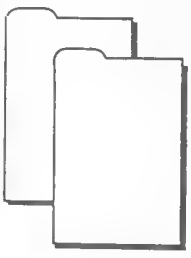

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has spread across the country. But Buddy and Ellen cannot cope with her new-found fame and the their marriage crumbles further. Mature readers. $1.95

Batman: Legends of the Dark Knight 61 (O'Neil & Wagner + Marcos) *Quarry, Part 3* (of 3). Bruce Wayne faces a one-to-one with the Benedict Asp. $1.75

Blood Syndicate 15 (Milestone; Velez Jr & Chriscross & Hendrix) Boogieman is joined by three unexpected allies in his search for the White Roach. $1.50

Detective Comics 675 (Dixon & Kitson + Hanna) *Knightquest: The Crusade* concludes: The new Batman has to augment his costume again to stop the deadly Gunhawk killing the occupants of an entire hospital.$1.50

Gunfire 2 (Wein & Erwin + Garvey) Gunfire moves his industrial company to the United States and learns more secrets of his late father's past.$1.75

Justice League Task Force 13 (Waid & Velluto + Albrecht) *Judgement Day, Part 2* (of 6). The Task Force decide to join the battle against the Overmaster but are ultimately beaten. $1.50

New Titans Annual 10 (Wolfman & Lee) *An Elseworlds Annual.* The Titans find themselves in a world of wizards, warriors and witches. $3.50

L.E.G.I.O.N '94 #67 (Peyer & Jorgenson + Pascoe) Vril Dox's son gets serious — and plans to take over the L.E.G.I.O.N. $1.75

Outsiders 8 (Barr & Pelletier + Campanella) The Outsiders hook up with their old mentor, Batman, in Gotham City. $1.75

The Ray 2 (Priest & Porter + Jones) The Justice League member and reluctant superhero has to battle Brimstone, but with his ally Superboy deteriorating the Ray doubts if he can beat the villain. $1.75

Sandman 61 (Vertigo; Gaiman & Hempel) *The Kindly Ones* continues. The Furies attack the palace of Morpheus and place it under siege. Mature readers. $1.75

NEW **Shadow Cabinet 1** (Milestone; Washington III & Leon + Martinbrough) Ongoing series featuring a new superhero team and its mission to save humanity. $1.75

Star Trek Next Generation 60 (Friedman & Skelton) Picard must find his missing crew without causing all-out galactic war with the Chalnoth. Resolicited. $1.75

Steel 5 (L Simonson + Bogdanove & Batista + Faber) John Henry Irons' focus on the crime-wave tearing Washington apart is spoilt by having to battle his own nephew. . . . $1.50

Swamp Thing 143 (Vertigo; Morrison + Millar & Hester + DeMulder) *Bad Gumbo, Part 4* (of 4). Swamp Thing's redefinition concludes with Alec and Abigail confronting the creature in the Everglades. Mature readers. . $1.95

Team Titans 21 (Jensen + Jimenez & Dodson + Blyberg) The countdown to Zero Hour continues as the new Team Titans are taken under government control. $1.75

SHIPPING MAY 3RD

Action Comics 700 (Stern & Guice + Rodier) *Fall of Metropolis, Part 1* (of 5) Luthor's villainy is exposed to the world, but he's determined that if he is ruined and imprisoned, the whole of Metropolis will fall with him. . . $2.95

American Freak: A Tale of the Un-Men 5 (of 5; Vertigo; Louapre & Locke) Damien must choose between following Crassus's course of bloody retribution or becoming the saviour the Un-Men really need. Mature readers. $1.95

Anima 4 (Witcover + Hand & Crespo + Ivy) Courtney is reunited with her mother and more of Animus's secrets are revealed. $1.75

The Batman Adventures 21 (Puckett & Parobeck + Burchett) The newly returned Dr Emile Dorian and the Man-Bat prove a deadly duo as they capture both Batman and Catwoman. $1.50

Batman Annual 18 (Moench & Duranona) A young apprentice of Leonardo daVinci is inspired to become a Bat-Man from the his master's drawings of flying machines. 64pg $2.95

Books of Magic 2 (Rieber & Amaro + Gross) *Bindings, Part 2* (of 3) The young mage Tim Hunter continues to search for the truth about his father. Mature readers. $1.95

Catwoman 11 (Duffy & Balent + Parks) Catwoman battles physically enhanced men who are somehow connected to an arms dealer she is pursuing. $1.50

The Darkstars 21 (Friedman & Collins + Branch) Former Green Lantern John Stewart is approached by the Darkstars' masters for a mysterious mission as the Zero Hour draws near. $1.75

Damage 3 (Joyner & Marimon + McWeeney) A mysterious figure from the Golden Age returns as Damage battles Troll in Atlanta. $1.75

Doom Patrol 79 (Vertigo; Pollack & McKeever) *The Teiresas Wars, Part 5* (of 5). The Doom Patrol must stop the destruction of the new Tower of Babel by its Teiresiae allies. Mature readers. $1.95

Fighting American 5 (of 6; Rawson + McGreal & Laroque) Enter PhorOptor, a villain who uses illusion to entrap victims. $1.50

Green Arrow 87 (Moench & Aparo + Fernandez) Green Arrow finds himself so worked up over a bigoted factory-owner that he is prepared to take the law into his own hands. $1.75

Guy Gardner: Warrior 21 (Smith & Byrd + Davis) Guy Gardner goes up against the new omnipotent Hal Jordan and gets his butt kicked, well and truly, leading to even bigger changes for the self-proclaimed Warrior leader. $1.50

NEW **The Huntress 1** (Dixon & Netzer) Mini-series spotlighting another Batman supporting-cast member. $1.50

Looney Tunes 3 (Enyart + Koth & Wildman + various) Warner Bros. animated favourites in a monthly series of tales. $1.50

Lobo 6 (Grant & Semieks + Dell) Lobo rides shotgun for his old pal Bim, the space Gorilla. $1.75

Robin 7 (Dixon & Grummett + Kryssing) Epilogue to the *Knightquest* series as Robin finally finds Bruce and tells him about the new Batman and his life of violence. $1.50

Scarab 8 (of 8; Vertigo; J Smith & Eaton + Barreiro) Scarab battles for his life in the final episode of his mini-series. Mature readers. $1.95

Showcase '94 #7 (anthology) *The Penguin* (David & P.C Russel + Gilbert); *Terrorsmith* (Loebs & Hodge); *Arsenal* (Busiek & Reyn) 48pg $1.95

Static 13 (Milestone; Washington III & Uijano) Static runs into Joyride and stops his high-speed spree. . . $1.50

Superman Annual 6 (Vincenzo & Fosco + Woch) *An Elseworlds Annual.* K'l'l of the Jungle, with the superbaby transplanted to the 19th-century Indian jungle. 64pg . . $2.95

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MARVEL

Alpha Flight 3, 4, 51-52, 55-59, 63-67, 120 (bagged) **Avengers** 350, Annual 10, 22, Index 2-6 **Avengers Spotlight** 1-4 **Cable** (mini) 1 (ongoing) 1, 2 **Captain America** 383, annual 12, **Sentinel of Liberty** 3, 4 **Daredevil** 180, 183, 184, 190, 203-205, 230, 233, 252 **Darkhawk** 25 Annual 1 **Doctor Strange** 50, Annual 3 **Excalibur** special 1, Mojo Mayhem **Fantastic Four** 232, 236, 286, 347, 348, Annual 17, 19-21 **Ghost Rider** 29, 31, 37, 40 **Groo** 60, 62, 67, 80 **Guardians of the Galaxy** 39 Annual 1 **Hawkeye** 1, 2 **Hulk** 318, 320, 327, 329, 355, 366 **Iceman** 2, 3 **Infinity War** 2 **Iron Man** 250 **Kitty Pryde & Wolverine** 1-3 **Marvel Comics Presents** 79-81, 83, 84 **Marvel Fanfare** 18, 19 **Marvel Secret Wars** 4-7 **MSWII** 8 **Marvel Universe** 6, 7 **Moon Knight** 50 **Namor** 37 Annual 1 **Offcastes** 1 **Punisher POV** 1-3 **Punisher War Journal** 16-18, 50 **Back to School** 1 **Punisher 2099** #1 **Ravage 2099** #1 **She-Hulk** 50 **Silver Surfer/Warlock: Resurrection** 1-4 **Silver Surfer** (Moebius) 2 Annual 4 **Spider-Man** 24, 27-30, 32-34 **Spider-Man 2099** #4, 9 **Spectacular Spider-Man** 200 Annual 13 **Spirits of Vengeance** 12, 14 **Stray Toasters** 4 **Thor** 338, 339, 411, 412, 450 Annual 7-11, 18 **Tales of Asgard** 1 **Venom: Lethal Protector** 2 **Web of Spider-Man** 90 (hologram) Annual 9 **West Coast Avengers** (mini) 3, 4 **Wolverine** 53, 55-58, 66, 69, 71, 72 Saga 1-4 **X-Factor** 10, 15, 85 **X-Force** 16 **Uncanny X-Men** 300 Annual 11-13 **X-Men v Avengers** 1, 2, 4 **X-Men** 1(e) **X-Men 2099** #1 **X-Men v Micronauts** 1

EPIC

Epic 1, 2, 3 **Clive Barker's Hellraiser** 2, 5, 6,10-13, 15-17, 20 **Book of the Damned** II, III

IMAGE/VALIANT/DEFIANT

Bloodstrike 1 **Cyberforce** 4 **Deathblow** 1 **Deathmate Prologue** **Hard Corps** 2-5, 9 **Magnus** 25 **Rai** 10-12 **Savage Dragon** 3 **Shadowhawk** II 2, 3 **Shadowman** 10-19 **Supreme** 1 **Tribe** 1 **Union** 1 **Warriors of Plasm** 1-3 **WildC.A.T.S** 1, 4

MISCELLANEOUS

Aliens: Earth War 4 **Newt's Tale** 2 **Beauty & the Beast: Night of Beauty**, **Black Terror** 3 **Concrete: Fragile Creature**, **A New Life**. **Haunt of Fear** (EC) 1 **Inferno** 1-4 **Lone Wolf & Cub** 1, 5, 6, 8, 9, 22 **M** (Muth)3 **Melody** 5 **Scimidar** 1 **Steed & Mrs Peel** 2, 3 **Vampirella** Bk 4

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NEW **Dogs of War 1** (Holcomb & Grey) On-going series featuring two of the Warriors of Plasm team, who leave to become mercenaries. $2.50
Good Guys 6 (Childress & Boone) The prelude to this summer's crossover. $2.50
War Dancer 3 (Weiss & Marzon) War Dancer battles Massakur with far-reaching effects on 2 universes. 2.50
Warriors of Plasm 8 (Wein + Shooter & Lapham) Mindfox continues her odyssey into the heart of the Defiant universe. 40pg $2.75

DRAWN & QUARTERLY

No product is shipping from this publisher this month.

EC COMICS

Shock Suspenstories 8 Featuring stories by Davis, Wood, Kurtzman & Evans. $2.00
Tales of the Crypt 8 (anthology) Featuring stories by Kamen, Ingels, Davis and Craig. $2.00
Weird Science 8 (anthology) Featuring stories by Feldstein, Kamen, Roussos and Wood. . $2.00

ECLIPSE COMICS

*Solicited titles (**G.R.I.P 2** & **Miracleman Triumphant 1**) may not ship as Eclipse is believed to have ceased publishing, although the Claypool line is intended to continue as an independent imprint.*

Elvira 12 (Claypool/Eclipse; Busiek & Howell + LaChance + Simonton) Featuring *Networking*. b&w . . $2.95
Soulsearchers & Company 7 (Claypool-Eclipse; David & Conner + Mooney) *Fear City, Part 20*. The origin of the team is revealed as it split up. b&w $2.95

FANTAGRAPHICS

Alex 2 (Alex) The dog-faced artist struggles with an old teacher, romance and his artwork. Mature readers. 24pg b&w $2.95
Crap 4 (Williams) Mike gets a new girlfriend, who turns out to be a lot more than he bargained for. Mature readers. b&w $2.50
NEW **Nurture the Devil 1** (Johnson) Jeff Johnson with three stories written and drawn by the artist famous for **Buzzard**. Mature readers. b&w 2.50
Palestine 6 (Sacco) Joe spends two nights in a refugee camp. Mature readers. b&w $2.95
Waldo World 3 (Deitch) The resolution of the Waldo World/Disneyland connection. Mature readers. b&w $2.50
Zippy Quarterly 6 (Griffith) Zippy stars in a 12-page adaptation of Shakespeare's *Taming of the Shrew*. b&w $3.50
NEW **Wildlife 1** (Kuper) On-going series exploring sex, drugs and bunny rabbits. Mature readers $2.75

IMAGE COMICS

Bloodstrike 10 (Extreme Studios) *Extreme Prejudice, Part 7* (of 7). Earth's mightiest heroes are crushed by the power of Quantum, and Bloodstrike makes the ultimate sacrifice to stop the villain. . . . $1.95
Brigade 9 (Ripley + Stephenson & Horie) *Extreme Prejudice, Part 6* (of 7). The Extreme teams do battle against Quantum and his allies, the Brotherhood of Man? $1.95
Freak Force 5 (Larsen + Giffen & Bridges) Freak Force versus the Fantastic Force as the Mighty Man mystery unravels. $1.95
Cyberforce 4 (Silvestri & Silvestri + Williams) The aftermath of the battle with the WildC.A.T.s. $1.95
Gen 13 #3 (Lee + Choi & Campbell + Garner) Four of the Gen 13 experiment escape from the Genesis Project and run into the Pitt. Resolicited from September. . $1.95
Kindred 2 (Lee & Booth + Ruffner + Regla) Kindred is revealed as Grifter and Backlash discover secrets best left covered. $2.50
NEW **The Newmen** (Stephenson & Matsuda) Ongoing series featuring yet another generic team of super-powered Image heroes. $1.95
Pact 2 (Shadowline studios) The Pact versus Youngblood. $1.95
Prophet 6 (Liefeld & Platt) Kirby is sent to bring down the berserker Prophet, at any cost. $1.95
Savage Dragon 10 (Larsen) Savage Dragon battles the create-a-character contest winner. $1.95
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Stormwatch 9 (Proger & Benjamin) Stormwatch Prime returns in a solo action adventure. $2.50
Supreme 12 (Extreme Studios) *Extreme Prejudice, Epilogue* Supreme has to learn to deal with the repercussions of his battle with Quantum. $1.95
Team Youngblood 8 (Extreme Studios) *Extreme Prejudice, Part 5* (of 7). The Extreme heroes unite to stop the villainous Quantum. $1.95
Vanguard 7 (Carlson & Johnson) Someone looking just like Vanguard is tearing up Chicago, so the real Vanguard goes in search of the answers. $1.95
WildC.A.T.S 10 (Claremont & Lee + Williams) Introducing the Huntsman as secrets about Zealot's past are revealed. $1.95

KITCHEN SINK

Family Reunion (Kerschbaum) Resolicited from March 1993. $6.95
Fun Boys Spring Special (Bonivert) Join Barry, Michael and Brian on a typical Saturday at the comic shop. b&w $1.95
NEW **Twisted Sister Comics 1** (anthology) A selection of stories from some of the industry's leading female creators. Mature readers. 40pg b&w $3.50

LIGHTNING

Bloodfire 11 (Lawrence & Parr + Weed) Bloodfire battles the savage beast called Thorpe. $2.95
Judgment Day 8 (Payne + & Weed + Zyskowski) The shocking truth about Safeguard is revealed as his origin is finally explained to Judgment Day. $2.95
Perg 7 (Abrams + Mowry & Weed + Zyskowski) Perg witnessed a murder one hundred years ago, and now it returns to haunt him. $2.95

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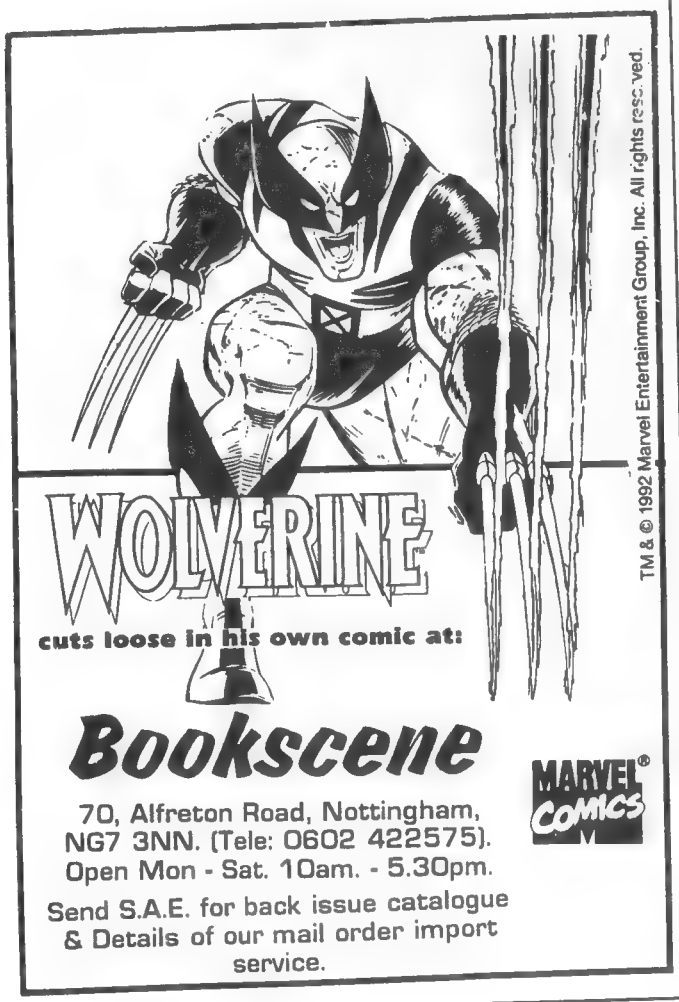

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MALIBU

Malibu's line has cancelled most Genesis titles, including ***Dinosaurs for Hire*** *and* ***Protectors*** *spin-offs.*

'Breed 4 (of 6; Bravura; Starlin) Raymond discovers that his mother is still alive and goes to Texas for some answers. Mature readers $2.50

NEW **Dreadstar 1** (Bravura Malibu; David & Colon) Jim Starlin's title twenty years beyond previous stories. $2.50

Ex-Mutants 18 (Genesis/Malibu; Marshall & Peppers & Rae) The Ex-Mutants make an attempt to stop Shannon. $2.50

Firearm 7 (Ultraverse; Robinson & Hamner + Lowé) No information released from publisher. $1.95

Freex 10 (Ultraverse; Jones & Herrera & Christian) Ray is forced into joining a school for gifted youngsters. $1.95

Hardcase 11 (Ultraverse; Hudnall & Benefiel + Christian) Hardcase and Choice fight their way through Aladdin's army. $1.95

Mantra 10/Ultraverse Premiere 2 (Ultraverse; Barr & Dodson & Pepoy) Mantra defends her powers against The Inquisitors. Premiere features stories involving Warstrike, Ripfire and Elven. 64pg $3.50

The Night Man 7 (Ultraverse; Englehart & Hotz + Florimonte, Jr) Night Man must face a Werewolf, who is one of the richest and most powerful men in the city. $1.95

Power & Glory 3 (of 4; Bravura; Chaykin) Michael Gorski is called upon to train America's superhero, Apex. Mature readers. $2.50

Prime 11 (Ultraverse; Jones + Strazewski & Breyfogle) Kevin the geek lives out his fantasy as Rogue Prime does Sunset Strip and gets drunk. $1.95

Protectors 20 (Genesis/Malibu; Jones & Hall + Peppers + Welch + Reed) A member of the Protectors dies. Featuring a guest appearance by the Ex-Mutants. $2.50

Prototype 8 (Mason + Strazewski & Robinson + Whiting) UltraTech plan to replace the existing Prototype, Jimmy Ruiz. $1.95

Rune 4 (Windsor-Smith + Ulm + Floyd) Rune's quest for a cure continues, but he must sate his desires with ultrahumans. . . . $3.50

Sludge 7 (Gerber & Lopresti + Martin) Sludge confronts the men who killed him. $1.95

Solitaire 5 (Jones & Jones + Johnson + Kaalberg) Solitaire battles master assassin Djinn, starting something that will rock the Ultraverse foundations. $1.95

The Solution 8 (Ultraverse; Hudnall & Statema) Part three of the three part origin of the Solution. $1.95

Star Trek: Deep Space Nine 9 (Altman & Purcell + Pallot) The main reactor is out of action and the back-ups are not guaranteed. Then they discover that a bomb is the cause of the problem. $2.50

The Strangers 11 (Ultraverse; Englehart & Hoberg + Vey) The Strangers continue uncovering secrets of Yrial's past while trapped inside a computer disk. $1.95

Wrath 4 (Barr & Ammerman + Pascoe) Wrath teams up with the Freex after being sent to capture them. Can his country honestly think the children are a threat? . . . $1.95

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Cable 12 (Nicieza + Hardling & Wyman + Vey + Conrad) The villainous Acolytes team up with Cable to stop Omega Red. . . $2.00

Captain America 428 (Gruenwald & Hoover + Bulanadi) Cap faces his newest rival, Americop, but could he be a usurper? $1.50

Conan Saga 87 (Thomas & J Buscema + Chan) Sword and Swordplay..b&w $2.25

Daredevil 329 (Chichester & McDaniel + Collazo) *Tree of Knowledge, Part 4* (of 5). Daredevil, Captain America and Gambit try to avert the terrorist threat to New York City. $1.50

Darkhawk 40 (Fingeroth & Smith + Akin) Darkhawk discovers a villainess with only one mission: destroy all Darkhawks. $1.50

Groo the Wanderer 113 (Marvel/Epic; Aragones + Evanier) Groo is offered three wishes by a genie. $2.25

Namor 51 (Herdling & Isherwood) Namor and Andomeda search for the wreck of the Endurance. $1.50

Pinhead 7 (Epic/Clive Barker; Chichester & Carrasco) Pinhead plays bounty-hunter to capture two rogues escaped from Leviathon. $2.50

Ren & Stimpy 19 (Slott & Kazaleh) Derived from Nickelodeon's animated TV series. $1.95

Spider-Man 2099 20 (David & Leonardi + Williamson) What is wrong with Lyla? The origin of the hologram is revealed. $1.50

Spider-Man Classics 15 (Lee & Ditko) Reprints **Amazing Spider-Man 14**. $1.25

Spider-Man 46 (Mackie & Lyle) Rescheduled from last month. $2.95

Uncanny X-Men 313 (Lobdell & Madureira) Yukio, Gambit and Storm discover Phalanx's secret. . . . $1.50

Web of Spider-Man 113 (Kavanagh & Saviuk + Baskerville) The Black Cat attempts to paint the town red, but runs into a gang of exceptionally nasty thieves. Gambit guests. $2.95

Web of Spider-Man Annual 10 (Kavanagh & Bingham) Shriek is back in a story that leads into events in **Amazing Spider-Man**. $2.95

SHIPPING APRIL 12TH

Amazing Spider-Man 390 (DeMatteis & Bagley + Emberlin) Spider-Man attempts to put his life back together, but Shriek has other plans. . . $2.95

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NEW **Conan Classics 1** Reprinting **Conan the Barbarian 1** $1.50

Ghost Rider 50 (Mackie & Garney + Ivy) The return of the true Ghost Rider and the death of John Blaze's wife spark events that change the Midnight Sons. 48pg $2.95

Guardians of the Galaxy 49 (Gallagher & West + Montano) The Celestial, Scathan the Approver, is angry with the Guardians. . . . $1.50

Marvel Comics Presents 156 (anthology) *Vengeance*, (Cooper & Jones); *Hawkeye*, (Yomtov & DeCaire); *New Warriors*, (Lazellari & Rosas); *Nick Fury*, (M. Nicieza & Renkewitz). $1.75

Night Thrasher 11 (Nicieza & Bolier)

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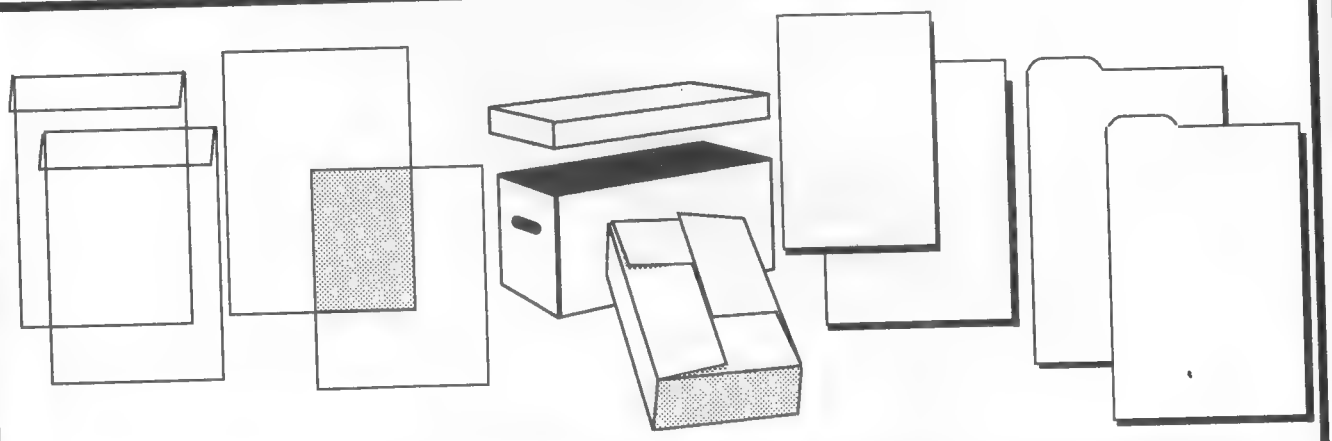

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Cosmic Powers 4 (of 6; Marz & Lim & Almond) The spotlight falls on Legacy, the son of the late Captain Marvel. 48pg $2.50
Doom 2099 #18 (Moore & Broderick + Nyberg) Doom's quest for world domination leads him to the Savage Land 2099. . . . . $1.50
Excalibur 78 (Ashford & Lashly + Smith) Wolverine visits Muir Island and helps the Excalibur team battle Proteus. $1.95
Fantastic Four Annual 27 (Gruenwald + Kaminski & Gustovich) The TVA want revenge on Reed Richards, but plans go awry when they discover that Richards is dead. 64pg $2.95
Fantastic Four Unlimited 6 (Thomas & ?) An untold tale of the Submariner's conquest of the surface world and its implications for the continuum. 64pg $3.95
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Marvel Age 137 Featuring an advance preview of **Blaze** and **Bloodwulf** and a look at Toy Fair 1994. . . . . $1.50
Marvel Tales 286 (David & Defalco & Harris + Colletta) Reprinting **Amazing Spider-Man** 278. . . . . $2.95
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Punisher 91 (Dixon & Heath) Punisher is under seige in the war zone. $1.50
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Transformers: Generation 2 #8 (Furman & Galan + Yanigher) Megatron and Optimus Prime form an uneasy alliance. 1.75
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What If? 62 (Busiek & Randall) What if Wolverine battled WeaponX? $1.50
X-Men 33 (Nicieza & Adam Kubert + Ryan) Secrets of Gambit's youth come to light, resulting in unforeseen problems within the team. . . . $1.50
X-Men 2099 #9 (Moore & Lim) Xi'an has to do battle with powerful mutant Zhao alone. $1.50

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Barbie Fashion 42 (Slate & Wilshire) A look back at fashion, 1959. . $1.25
Dr Strange 66 (Quinn & Rubi + Harper) Dr. Strange is imprisoned by Salome. While Dr Stevens confronts the Midnight Sons. $1.95
Dr Strange Annual 4 (Quinn & Hotz) Clea returns to discover the secret shared by Strange & Stevens. $2.95
Fantastic Four 389 (DeFalco & Ryan + Bulanadi) *Nobody Gets Out Alive, Part 3* (of 4) Travelling through time the Fantastic Four see the horror and destruction in the future they are destined to cause. $1.50
Ghost Rider/Blaze: Spirits of Vengeance 23 (Mackie & Martinez + LaRosa) Final issue sees Blaze blaming Ghost Rider for the death of his wife. $1.95
Hellstorm 15 (Ellis & Gross) Hellstrom prevents his father from getting access to the world's most haunted house. $2.00
Iron Man 305 (Kaminski & Hopgood + Mitchell) The Hulk is none too pleased to discover that Stark International was a storage site for Gamma bombs. $1.50
Marvel Comics Presents 157 (anthology) *Vengeance* (Cooper & Jones); *Hawkeye* (Yomtov & DeCaire); *New Warriors* (Lazellari & Rosas); *The Destroyer* (Lott & Fry + Badger). $1.75
New Warriors 48 (Nicieza + Robertson & Jones + McKinney + Boyd + Mahlstedt) The team are dispersed throughout time and left at the mercy of two Sphinxes. . . $1.50
Nightwatch 3 (Kavanagh & Lim + Milgrom) Nightwatch settles the score with Flashpoint. $1.50
Northstar 3 (Furman & Carrasco Jr. + Akin) Northstar, running around Moscow, forms an uneasy alliance with Weapon P.R.I.M.E. $1.75
Official Index to the X-Men 3 (Ward) Index: X-Men 123-180. . . . . $1.95
Punisher 2099 #17 (Mills + Skinner & Morgan + Palmiotti) Rather than face an invincible foe, Jake might just as well commit suicide. $1.50
Punisher War Journal 67 (Grant & Haynes) *Pariah, Part 3* (of 4). Punisher versus the Marvel superheroes, and the Punisher is one-up. $1.95
Silver Surfer 93 (Marz & Lim + Christopher) Silver Surfer decides that after years roaming space, he wishes to return to Earth, where he bumps into the Human Torch. $1.50
Spectacular Spider-Man 213 (Nocenti & Fry) Spider-Man meets Typhoid Mary: his life may never be the same again. $1.50
Spider-Man 47 (Mackie & Lyle + Hanna) Introducing the son of Kraven the Hunter. $1.95
Spider-Man/X-Factor: Shadowgames 2 (Busiek & Broderick + Patterson) Three issue mini-series has Spider-Man teaming up with the mutants against genetically-improved agents. $1.95
William Shatner's Tekworld 22 (Marvel/Epic; Skolnick & Sullivan) Jake & Gomez discover information to safely free the hostages. . . . $1.75
Thor 475 (Thomas & Wyman) Thor's new costume and comrades are appear on cue as the High Evolutionary's New Men drop in for a visit. $2.50
Venom: The Mace 2 (of 3; Potts & Sharp) The Mace finds Venom's friends helping *him* stop the symbiote. $2.95
X-Force 35 (Nicieza & Daniel) A Nimrod from the future arrives to ensure that the technology will be developed, and X-Force have to try to prevent it. $1.50
X-Men Classic 96 (Claremont & Romita Jr + Green) Reprint. Cover by Raney. $1.25
X-Men Unlimited 5 (Moore & Sharp) Charles and Storm travel to the Shi'Ar galaxy to see Lilandra formally annex the Kree Empire, and discover a that rebellion is brewing there. $1.25
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MILLENNIUM

The Witching Hour 5 (Eagleson & Collins) Lasher unravels the terrifying past of the Mayfair witches. . . $2.50
The Star Gate 2 (Collins & Hutchinson) The conclusion of the series sees a dimensional gate opening, releasing the most horrible creatures. $2.50

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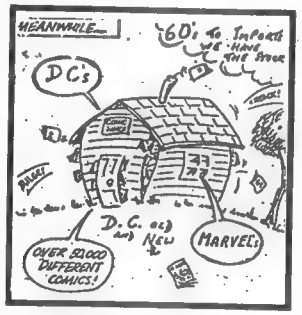

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NOW COMICS

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Cadillacs & Dinosaurs 3 (Thomas & Giordano) Based on the Mark Schultz comic and forthcoming spin-off TV series. $2.50
Exosquad 3 (Wein & Staton + Barras) Based on the forthcoming animated series. $2.50
Jurassic Park: Raptors Attack! 3 (Englehart & Gil) The Velociraptors are loose in the jungle and in the mood for breeding, spelling the possible end of mankind. $2.50
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Prince Vandal 6 (Riley & ?) Vandal returns to the place where he was imprisoned for 200 years. . . . $2.50
Riot Gear 8 (? & ?) Riot Gear decide to hire themselves out as mercenaries. $2.50
Scavengers 10 (? & ?) Ximos faces his past atrocities on visiting planets he previously destroyed. $2.50

VALIANT

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Bloodshot 18 (Van Hook & Johnson + Wendel + Drake) Bloodshot tracks a stolen missile from Russia to the Mediterranean sea. $2.25
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Shadowman 27 (Hall & Ryder + Cavallaro) Jack returns to New Orleans and a drug lord with unrealistic aspirations. $2.50
Solar, Man of the Atom 35 (Van Hook & Grau + Palmiotti) Solar the Destroyer decides whether or not to destroy the spidey alien race completely. $2.25
Turok: Dinosaur Hunter 13 (Baron & Morales + Elliot) Turok battles an old Gold Key villain in the form of Captain Red. $2.50
X-O Manowar 30 (Gonzalez + Levins) Aric enlists the aid of Solar to regain his X-O armour and will go to any length to get it. $2.25

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Elfquest: New Blood 16 (Pini & Blair) Younger members of the Wolf-rider tribe travel to Forevergreen, in search of Windkin. $2.25

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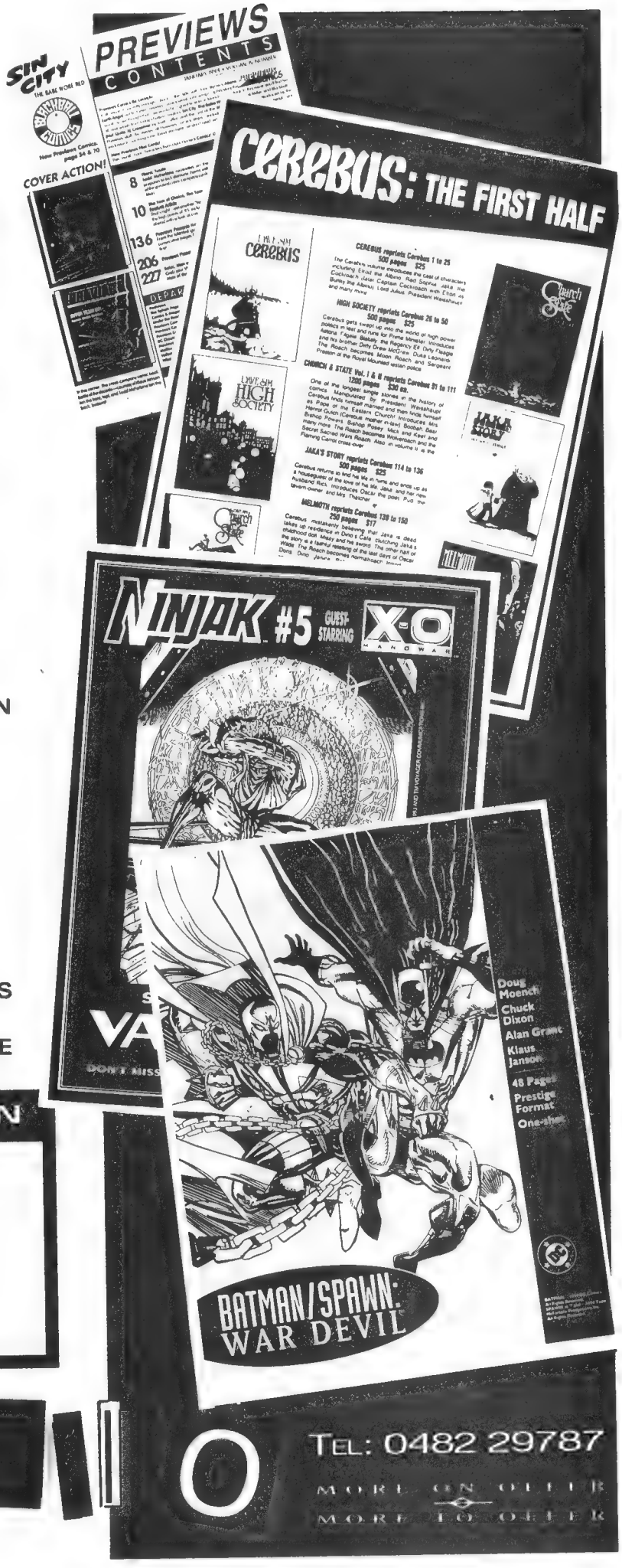

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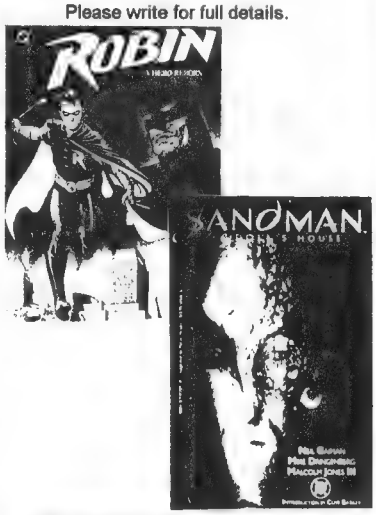

GUIDE TO ABBREVIATIONS

gn ..... Graphic Novel
tpb ..... Trade Paperback
h/c ..... Hardcover
Ltd. ..... Limited Edition
s/c ..... Softcover
p/f ..... Prestige Format
s/n ..... Signed & Numbered

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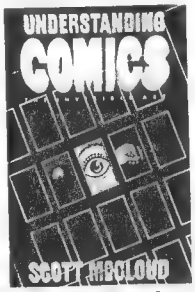

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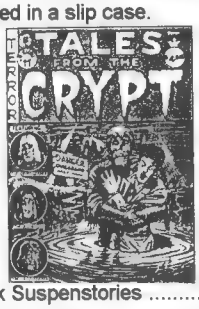

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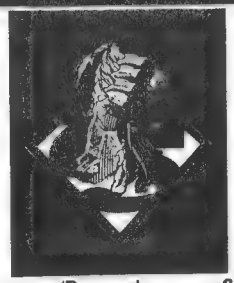

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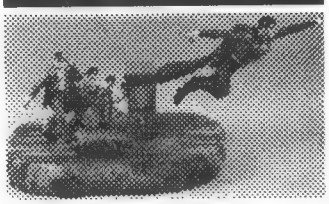

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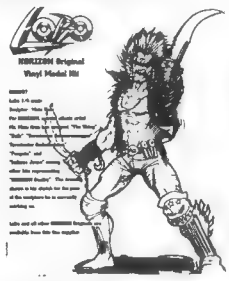

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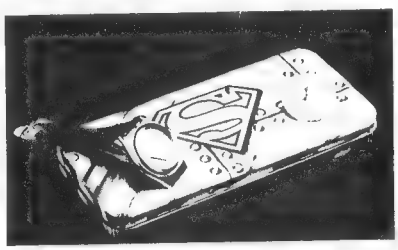

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We also have a good range of Chase cards available for all the poular card titles. Stocks change frequently so please call for latest lists & prices.

Cards are available in boxes (usually 36 packs) or in single packs.
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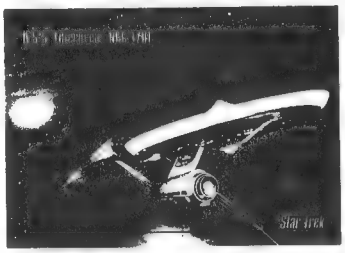

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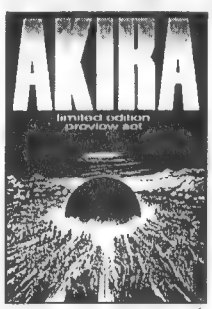

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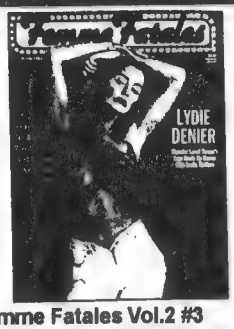
MAGAZINES



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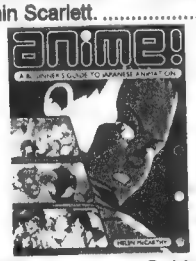

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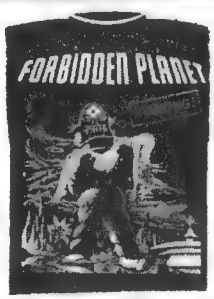

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The following is a selection of NTSC (American) video titles we have in stock. These tapes are not new though all are in excellent condition with original packaging.

Stocks are very limited so please call first to check availablility.

Note: You need a VCR capable of playing the NTSC video format for all of the following title.:

KEY: (D) = English dubbed
(S) = Subtitles

Ambassador Magma £28.00
Area 88:Act 1 -
Blue Skies Of Betrayal £28.00
Astroboy 1 ..... £20.00
Castle Of Cagliostro £28.00
Crash Corrigan:
One More Chance £25.00
Crystal Triangle (S) £24.00
Genesis Surviver Gaiarth:
Stage 1 (S) £30.00
Gall Force (S) £25.00
Giant Robo: Night The Earth
Stood Still (D) £22.00
The Guyver:
Episodes 1 & 2 (D) £20.00
Episodes 3 & 4 (D) £20.00
Episodes 5 & 6 (D) £20.00
Harmageddon (S) £34.00
The Humanoid (S) £26.00
Dominion Tank Police:
Act I (S) £15.00
Act II (S) £15.00
Act III (S) £15.00
Act IV (S) £15.00
Zillion:
Parts 1 - 5 (D) each £12.00
Rumic World:
Fire Tripper (S) £18.00
Mermaid Forest (S) £18.00
The Supergal (S) £18.00
The Laughing Target (S) £18.00
Vengeance Of The
Space Pirate (D) £25.00
They Were 11 (S) £28.00
Nadia:
2: Little Fugitives (D) £11.00
3: Mysterious Sea
Monsters (D) £11.00
4: Nautilus To
The Rescue (D) £11.00
5: Mari's Island (D) £11.00
6: Gargoyle's Fortress (D) £11.00
7: Tower Of Babel (D) £11.00
8: Operation Rescue (D) £11.00
Orgussi:
1: Episodes 1,2 & 3 (D) £20.00
2: Episodes 4 & 5 (D) £20.00
3: Episodes 6 & 7 (D) £20.00
4: Episodes 8 & 9 (D) £20.00
Hurricane Live 2032 (S) £12.00
Hurricane Live 2033 (S) £12.00
Iczer One:Vol.2, Act 3 (D) £0.00
Macross II
Episodes 1 & 2 (D) £0.00
Episodes 3 & 4 (D) £0.00
M D Geist (S) £22.00
Akira (D) - widescreen £20.00
Vampire Hunter D (D) £15.00
Urusei Yatsurra:
1:Only You (S) £25.00
2: Beautiful Dreamer (S) £25.00
4: Remember My Love (S) £25.00
Project A-KO (S) £25.00
3 x 3 Eyes Pt.1 (D) £12.00
3 x 3 Eyes Pt.2 (D) £12.00

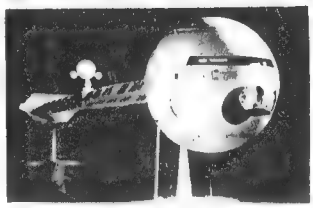
MORE TITLES AVAILABLE. PLEASE WRITE OR CALL FOR EXTENDED & UPDATED VIDEO LIST.
NEW MANGA TITLES AVAILABLE

MODEL KITS . PAINTED MODELS . SCULPTURES . TOYS

The world of model kits and kit building has seen major changes in recent years. Materials such as Vinyl, resin and cold cast porcelain have enabled sculptors and kit designers to add amazing levels of detail to their creations.
A good level of model building experience is required to get the very best out of these superb kits.

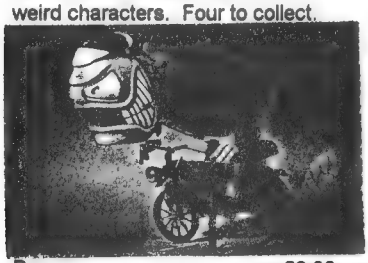
Prices shown are for models in kit form. If you would prefer to have your kit built and painted please call for a quote.

MODEL KITS



2001:Discovery Resin Model Kit
This 30" long kit of the spaceship from 2001:A Space Odyssey is simply spectacular **£124.95**
2001:Pod Resin kit
Splendid detail on this 2001:A Space Odyssey kit. Nice companion to Discovery **£49.95**

Judge Dredd
NEW! Sensational vinyl kit of the enforcer of future law **£49.99**
Ghost Rider
NEW! Marvel Comics Present a finely detailed vinyl kit of a highly popular character **£49.99**
Weird-Ohs -Classic kits of very weird characters. Four to collect.



Davey **£6.99**
Digger **£6.99**
Freddy Flameout **£6.99**
Huey's Hotrod **£6.99**
Thunderbirds:Secret Base **£24.99**
Thunderbirds:Rescue Panorama set **£23.99**
Metaluna Mutant - spectacular kit of a classic movie monster from 'This Island Earth' **£44.99**
Creature From The Black Lagoon Vinyl kit **£44.99**

MODEL KITS

T2:T800 Endoskeleton **£19.99**
T2:T800 Endoskeleton Chrome Edition **£32.99**
T2:Hunter Killer
Great new vinyl kit **£89.95**
Army Of Darkness: Ash
Vinyl kit **£49.99**

Hellraiser Vinyl Kits:
Female Cenobite **£49.95**
Butterball Cenobite **£49.95**
Chatterer Cenobite **£49.95**

Pinhead - all new kit with puzzle box & altar of souls **£64.95**
Batman/Predator limited edition resin kit - great detail **£89.99**

Comics Kits (all vinyl)

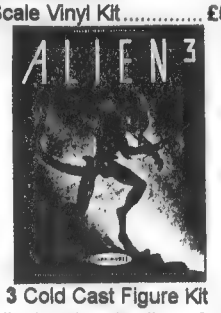
Dark Phoenix **£22.50**
Wolverine **£23.99**
Iron Man **£17.99**
Silver Surfer **£19.95**

Other kits

Bride Of Frankenstein **£21.50**
Mole People **£21.50**
Penguin (Batman Returns) . **£29.99**
Joe 90:Mac's Car **£8.99**

ALIEN

Alien - excellent vinyl kit of the original Giger Alien **£44.99**
Alien
From Aliens. A truly awesome cold cast figure kit. Stands 12" tall when completed **£49.99**
Aliens: Chestburster
Full scale vinyl kit **£59.99**
Alien Facehugger
Full Scale Vinyl Kit **£59.99**



Alien 3 Cold Cast Figure Kit 12" tall, stunning detail £129.95
Alien Resin Sculpture
3 feet tall and superbly detailed. This is the new streamlined Alien from Alien 3 ..... **£395.00**
Predator Sculpture
Standing 4ft tall this superb Predator sculpture features high detail painting and real netting. Special order only. Allow 6-8 weeks for delivery **£295.00**

KITS & FIGURES

Betty Page In Orbit
A great resin kit. A chance for Betty fans to get into serious kit building **£89.95**

JURASSIC PARK

New from Horizon, superb renderings in vinyl of prehistoric creatures as featured in the mega-blockbuster movie.

T-Rex (large / 1:15 scale) ... **£69.99**
T-Rex (1:24 scale) **£34.99**
Raptor (large / 1:6 scale) **£69.99**
Raptor (1:10 scale) **£34.99**
Gallimimus (1:10 scale) **£34.99**
Dilophosaurus (1:10 scale) **£34.99**
Brachiosaur **£29.99**

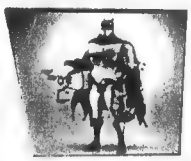
ADDITIONAL

King Kong Bust **£94.95**
Dracula Kit **£119.95**

Shadow Bust **£129.95**

TOYS

Batman Animated Figures
very high quality figures (with accessories) based on the hit animated TV show.

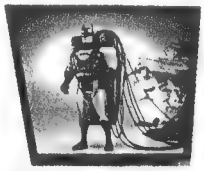


Combat Belt Batman **£8.99**
Turbojet Batman **£8.99**

Robin c/w Glider **£9.49**
Two face **£8.99**
Bruce Wayne/Batman **£8.99**

TOYS

The Joker **£8.99**
Man-Bat **£8.99**



Sky Dive Batman **£9.49**
Scarecrow **£8.99**
Infrared Batman **£8.99**

ALIENS FIGURES

New range of excellent figures featuring great detail and moving parts.

Lt. Ripley **£8.95**
Corp. Hicks **£8.95**

Drake **£8.95**
Sgt. Apone **£8.95**

Bishop **£8.95**
Evac Fighter **£24.99**
Power Loader **£7.95**

LAST ACTION HERO FIGURES

Skull Attack Jack **£3.95**
Undercover Jack **£3.95**
Axe Swingin' Ripper **£3.95**
Heat Packin' Jack **£3.95**

Slater's Convertible **£14.95**
Evil Eye Roadster **£14.95**

STAR TREK . NOVELS . DEEP SPACE NINE . MUGS . T-SHIRTS . UNIFORMS

NOVELS

Next Generation:

#30 Debtor's Planet **£4.50**
#29 Sins Of Commission **£4.50**
#26 Romulan Prize **£4.50**
#24 Nightshade **£4.50**

Deep Space Nine:
#6 Betrayal **£4.50**
#5 Fallen Heroes **£4.50**
#3 Bloodletter **£4.50**
#1 Emissary **£4.50**

Classic Star Trek:
Sarek (hc) **£17.99**

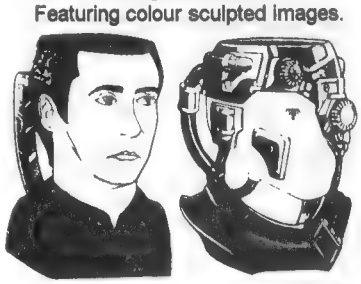
Many other novels based on **Next Generation**, **Classic Trek** and **Deep Space Nine** available.

MUGS

Wraparound mugs featuring very high print quality.

Kirk & Spock **£9.99**
Next Generation Ships **£9.99**
Troi & Riker **£9.99**
Worf & Data **£9.99**
Laforge & Picard **£9.99**
Star Trek Movie Ships **£9.99**

NEW! Availlable May '94
Star Trek Figural Mugs -
Featuring colour sculpted images.



Captain Kirk **£12.99**
Spock **£12.99**
NG:Geordi **£12.99**
NG:Data **£12.99**
NG:Borg **£12.99**
DS9:Quark **£12.99**
DS9:Cardassian **£12.99**
DS9:Odo **£12.99**

Other Mugs

NG:Romulan Warbird **£9.99**
NG:Enterprise Schematic **£9.99**
Movie Enterprise Insignia **£9.99**
Star Trek Logo (classic) **£9.99**
Klingon Logo (classic) **£9.99**

HOLODECK MUGS

Featuring 'vanishing' images when hot liquid is poured into the mug.

Worf Holodeck Mug **£9.99**
Troi Holodeck Mug **£9.99**
Picard/Dixon Hill **£9.99**
Data/Sherlock holmes **£9.99**

PLATES

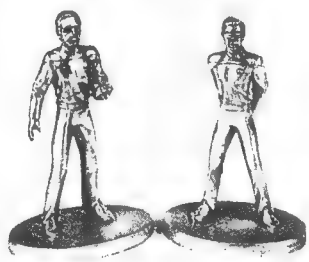
Limited edition plates. All plates feature superb painted artwork.

Picard **£29.99**
Riker **£29.99**
Next Generation Crew **£29.99**

Classic Trek Crew **£29.99**
Scotty **£29.99**
McCoy **£29.99**
Sulu **£29.99**
Uhura **£29.99**
Chekhov **£29.99**

PEWTER MINIATURES

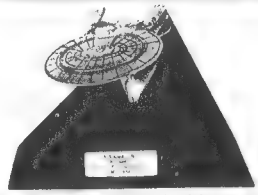
Highly detailed miniatures of ships and crew from Classic Trek, Next Generation and Deep Space Nine



Crew:
Data **£12.99**
Worf **£12.99**
Picard **£12.99**
Riker **£12.99**
Geordi **£12.99**
Crusher **£12.99**
Kirk **£12.99**
Spock **£12.99**
Scotty **£12.99**
Uhuru **£12.99**
Picard (large) **£23.99**
Kirk (large) **£23.99**
Sisko (large) **£23.99**

Ships:
Ferengi Marauder £29.99
Enterprise 1701-A £32.99
DS9 Runabout £23.99
Bird Of Prey (large) £44.99
Regula I Station £23.99

USS Enterprise NCC 1701-D

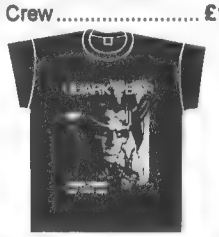


Limited to just 15,000, this superb replica is intricately detailed and mounted on a sturdy base. A very high quality collectible **£99.99**

T-SHIRTS

Next Gen: Crew **£13.99**

Next Gen: Enterprise **£13.99**
DS9: Station Schematic **£13.99**
DS9: Crew **£13.99**



DS9: Quarks Bar **£13.99**
'To Boldly Go' Logo **£13.99**

APPAREL

'To Boldly Go' Sweatshirt **£18.99**

DS9 Gold Embroidered Logo Sweatshirt **£39.95**
Deep Space Nine: Hand Towel set
High quality three towel set features gold DS9 logo on each black towel **£39.99**
DS9 Gold Logo Cap **£10.99**
DS9 Polo Shirt **£19.99**
Next Gen:Blue Crew Shirt .. **£39.95**
Next Gen:Gold Crew Shirt .. **£39.95**

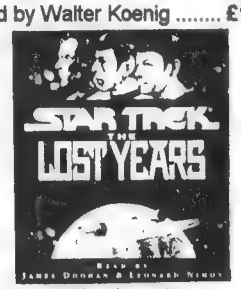
Borg 'Glow In Dark' Cap **£11.99**

SOUNDTRACKS

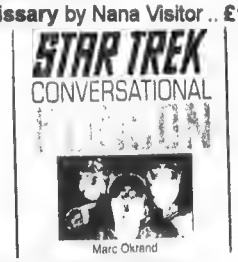
Astral Symphony:
Film Music **£14.99**
DS9 Original TV
Soundtrack **£13.99**
Classic Trek TV Music:
3 CD Box Set **£39.99**

AUDIO NOVELS

Sarek by Mark Lenard **£18.99**
Reunion
read by Gates Mcfadden **£10.99**
Windows On A Lost World
read by Walter Koenig **£13.95**

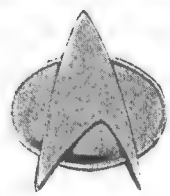


Star Trek: The Lost Years
read by James Doohan &
Leonard Nimoy **£10.99**
Emissary by Nana Visitor .. **£10.99**



Conversational Klingon
read by Michael Dorn **£6.99**

PINS & JEWELLERY



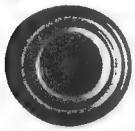
NG:Communicator Pins:
Full Size **£9.99**
Half size **£5.99**
Miniature **£3.95**

Future Communicator **£9.99**
DS9 Runabout Pin **£8.99**
DS9 Bajoran Rank Major Pin **£4.99**
DS9 Pin Set 1 - contains one of each of five insignia pins **£19.99**
Next Gen:Klingon Symbol **£4.95**

Classic Episode Pin #55
Assignment Earth **£6.99**
Classic Episode Pin #57:
Elaan Of Troyius **£6.99**

MODEL KITS . MEMORABILIA . POSTERS . POSTCARDS . PINS

PINS & JEWELLERY



Silver Medallion Pin - Lt. Worf's sash sports two medallions near the top. This pin is used as the top one. Features a moving LCD display in the centre. You can also see this pin used as the "eye" on a Borg's face-plate **£14.99**
Silver Wings Brooch - This pin is used for the lower medallion on Worf's sash. Featuring moving LCD display. This pin can also be found on Borg costumes **£14.99**

The following pins are supplied in special commemorative cases.

Communicator (large)..... **£10.99**
Communicator of The Future (large)..... **£10.99**
"Make It So"..... **£8.99**
Deep Space Nine Season 1 . **£8.99**
Klingon Insignia **£8.99**
Commodore Rank Pin **£8.99**

STARFLEET BRANCH PINS

Personnel **£5.95**
Materiel..... **£5.95**
Marines **£5.95**
Merchant Marine **£5.95**
Engineering **£5.95**
Intelligence **£5.95**
Military **£5.95**
Security **£5.95**
Colonial Operations **£5.95**
Starfleet Academy **£5.95**
Headquarters..... **£5.95**
UFP logo **£5.95**
Medical **£5.95**
Klingon Symbol **£5.95**
"Fully Functional"..... **£5.95**
Official Crew Member..... **£5.95**
The Delta Symbol **£5.95**

Fleet Admiral (5pt) Rank **£8.95**
Fleet Admiral (4pt) Rank **£8.95**
Admiral Rank Pin **£7.95**
Commodore Rank Pin **£7.95**
Captain Rank Pin **£8.95**
Lieutenant Rank Pin **£5.99**
Lt.Commander Rank **£8.99**
Commander Rank Pin **£8.99**

Hologram Earrings

Light reflects off the finely etched surface to produce an amazing & colourful effect.

Enterprise 1701 Shape..... **£7.99**
Enterprise 1701-D Shape..... **£7.99**
NG Communicator Shape **£7.99**

NEXT GENERATION SILVER COINS

Limited edition collectors coins. Packaged in a stylish wallet, each coin contains 1oz of pure silver and is supplied with a special collectors booklet.

Jean Luc Picard **£29.99**
Troi & Riker **£29.99**
Worf, Data & Geordi..... **£29.99**

POSTERS & POSTER ART

Star trek:Motion Picture..... **£4.95**
Wrath Of Khan **£4.95**
Search For Spock **£4.95**
Voyage Home **£4.95**
Star Trek V:Final Frontier **£4.95**
6ft Enterprise Poster **£6.95**
6ft Worf Poster..... **£6.95**
6ft Data Poster **£6.95**
6ft Geordi Poster **£6.95**
Enterprise 1701- D Cutaway Poster - amazing detail **£17.99**

NG:Technical Enterprise **£4.49**

NG:7th Anniversary Commemorative Poster **£18.99**
NG: Space: Final Frontier Commemorative Poster **£18.99**

Classic Trek Lithograph **£84.99**
NG:Signed Lithograph..... **£84.99**

POSTERS/POSTCARDS

NG:Hot Shot Posters - Full colour, measuring 12" x 36".
Enterprise 1701-D **£3.49**
Picard **£3.49**
Worf **£3.49**
Riker **£3.49**
Data..... **£3.49**
LaForge **£3.49**
Troi **£3.49**
Crusher **£3.49**

Spock Heineken Ad Poster **£13.99**

Hologram Postcards

DS9 Station **£3.99**
DS9 Crew..... **£3.99**
DS9 Cardassian Ship..... **£3.99**
DS9 Quark **£3.99**

Large Postcards

DS9 Crew..... **£2.50**
DS9 Sisko **£2.50**
DS9 Station **£2.50**
DS9 Kira..... **£2.50**
DS9 Odo **£2.50**
DS9 Quark **£2.50**
DS9 Dax..... **£2.50**
DS9 Giant Postcard Set - 5 DS9 photocards **£14.95**

AUTOGRAPHED PLAQUES

All the following plaques feature a high quality large photograph (protected by perspex cover) mounted on a polished wooden base with name plate and signed by the featured artist.

NG:Beverley Crusher **£98.99**
NG:Spock & Data from 'Unification'..... **£124.99**

Gene Rodenberry **£79.99**
James Doohan **£94.99**
DS9:Quark **£94.99**
DS9:Jake Sisco..... **£89.99**
DS9:Miles O'Brien **£94.99**
DS9:Crew (unsigned)..... **£84.99**
Kirk: Limited Edition Laser Etched Disc (unsigned).... **£189.99**

Holograms - very nice detail on these genuine hologram pictures.
NG:Klingon Bird Of Prey **£19.99**
NG:Enterprise 1701 - D **£19.99**

MODEL KITS & FIGURINES

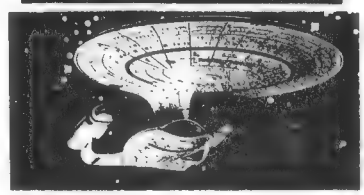
Picard Vinyl Figure Kit **£19.99**
Special Edition 3 Piece Enterprise Chrome Set **£24.99**

NG:Klingon Cruiser **£12.95**
DS9:Runabout Rio Grande **£14.95**
Enterprise NCC 1701 Command Bridge **£12.95**
Special Edition Galileo II Shuttlecraft **£7.95**

Special Edition Enterprise 1701-A with Lights & Sound **£29.95**

NEW! Excelsior..... **£18.99**
NEW! DS9 Station **£21.99**
NEW! Enterprise 1701-D with fibre optic lighting **£49.99**
NEW! High quality resin sculptures featuring high detail. Enterprise 1701 - D. Stands approx. 4" tall and mounted on Starfleet insignia..... **£29.99**
Klingon Bird Of Prey - Stands approx 7" tall and mounted on Klingon emblem..... **£29.99**
NG: Bird Of Prey Resin miniature **£4.95**

TOYS & GAMES



Enterprise 1701-D with Light &Sound FX..... **£39.95**
Klingon Battle Cruiser with Light & sound FX **£39.95**

NG: Phaser with lights & sound FX..... **£13.95**
NG: Communicator Pin with sound FX..... **£9.95**
Next Generation Action Figures with accessories:
Picard **£6.99**
Riker **£6.99**
Data..... **£6.99**
Troi **£6.99**
Geordi **£6.99**
Borg..... **£6.99**
Romulan **£6.99**
Klingon **£6.99**
Ferengi **£6.99**
Smithsonian Ertl Die Cast Classic Enterprise **£9.99**

STAR TREK . NEXT GENERATION . NOVELTIES . BOOKS . MAGAZINES . GAMES

NOVELTIES

Geordi Space Visor **£3.99**

Movie Keychain Viewer - Features 24 pictures from the Star Trek movies - all six **£6.95**

Next Generation Key Chain Viewer - features 24 images of crew and ships **£6.95**

Next Generation Aliens Key Chain Viewer - features 24 aliens from Next Generation. **£6.95**

WATERBALLS: the ever popular Waterballs return. Just shake up these great novelties for a storm of stars!

Enterprise 1701 ..... **£6.99**
Enterprise 1701-D **£6.99**
NG:Klingon Bird Of Prey **£6.99**

NG:Crew Music Box
Sturdy wooden music box plays theme from Next Generation and features a NG crew shot **£54.99**

Temporary Tattoos
NCC 1701 - D Set **£3.99**
NG:Emblem Set **£3.99**

ID Tags - In the style of backstage passes these smart collectibles feature the following Trek images.

Spock **£3.99**
Kirk & Spock **£3.99**
Kirk **£3.99**
Kirk, Spock, Uhura,McCoy ... **£3.99**
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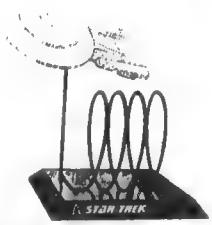

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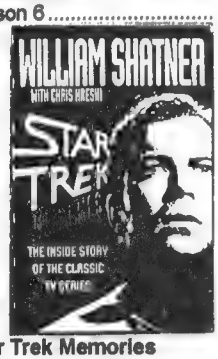

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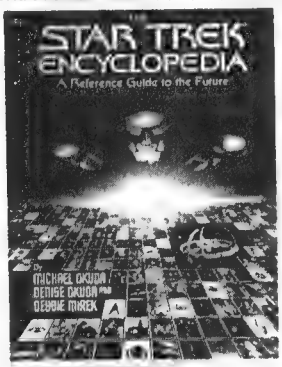

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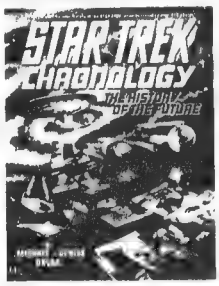

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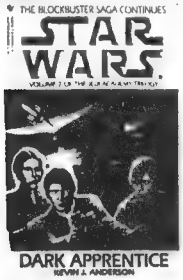

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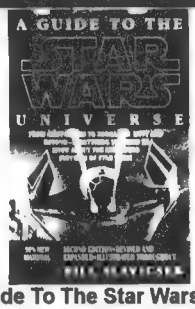

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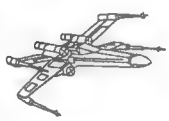

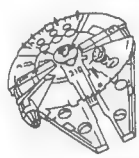

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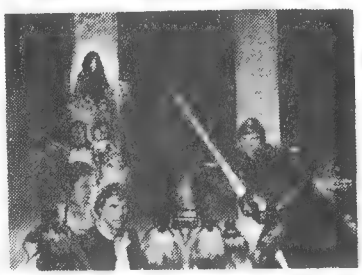

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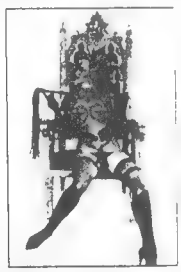

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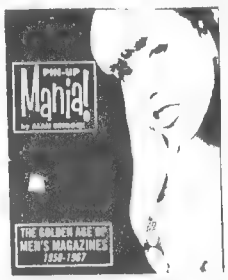

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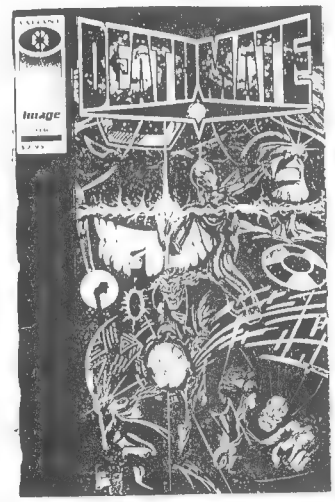

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284 VG/F £12
301 VG £16
303 F/VF £23

ATOM

9 VG+ £15
9 G/VG £10
9 F+ £26
9 G/VG £12
13 VG+ £12
14 VG/F £14

ATOM

15 VG/F £11
29 VG- £16
37 NM £22

BATMAN

24 VG/F £182
26 FA £60
43 VF 2 CHIPS OUT BC £231
53 VG+ £96
72 F £105
79 VG NOC £63
82 VG+ 1 IN TR FC £80
83 VG £73
85 VG+ £86
86 F/VF £99
88 VG+ £70
101 VG+ £60
102 VG+ £60
105 G- £28
106 VF 1/2 IN TR FC £86
109 VF- £106
117 G £17
119 F/VF £66
120 G/VG £80
126 F+ £40
128 VG+ £30
142 F+ £28
143 VF £46
147 F £20
149 VG £10
160 VG/F £11
161 VG+ £14
168 F- £14
168 VF £28
170 VG/F £12
185 VF £19
200 VF £70
200 NM- £92

BRAVE & THE BOLD

7 G+ £26
9 G+ £23
16 VG/F £50
28 VF (R) £792
28 F/VF £1122
29 F/VF £594
29 F- £278
29 FA £56
30 G/VG £106
32 F £30
34 FA+ £66
35 F £89
38 VG £16
41 F/VF £32
42 VF+ £73
42 VG £20
54 VG £30
58 F/VF £18
61 VF+ £40
62 VF £23
92 VF £12

CHALLENGERS OF THE UNKNOWN

5 VG 1/2 IN TEAR BC £60
6 F+ £125
12 F- £30
13 VG+ £28
14 F £38
15 F+ £37
16 F/VF £36
17 VG+ £20
21 F £23
22 F £18
22 VF+ £50
60 NM £12

DETECTIVE

75 VG+ £145
78 VG LOOSE COVER £92
117 VG/F 1 PC TAPE SP £93
121 VG- CFO £33
125 VG PIECE OUT BC £73
127 VG+ £86
128 VG- £99
139 VG £73
141 F 2 CHIPS OUT FC £86
162 VG £73
163 VG £73
166 VG- £66
172 F/VF £145
173 VG/F £108
176 VG+ £98
190 VG+ 2 SM PC OUT BC £84
201 VG- £46
202 VG/F £70
205 VG- £70
212 VG £50
212 VG+ £53
214 F/VF £120
215 G/VG £40
219 VG/F £53
223 VG/F £53
228 VG/F 1/2 IN SPS £73
233 VG 1 IN TR BC £135
238 F- £60
241 VF £93
242 F/VF £60
246 VF £90
250 F- £53
259 F- £47
288 VG- 1 IN TR 1 PG £10
293 VG+ £16
294 VG+ £16
354 VF £14
357 VF £14

FLASH

105 F- £594
106 F/VF £278
109 VG/F £125
110 VG/F 1/2 IN TR BC £158
113G/VG £35
117 VG/F £40
131 VG+ £16
133 VG+ £17
137 G+ £28
138 F- £19
139 G/VG £12
140 F/VF £30
148 VG £10
155 F+ £12
169 VF+ £35
178 NM £14
196 VF £12
AN1 G/VG £34
AN 1 VG £40

GREEN LANTERN

1 F+ £594
2 VG+ £119
2 G/VG £79
3 VG- £52
3 VG+ £60
5 G/VG £35
5 VG £46
9 VG £28
9 VG- £26
10 VG £28
12 VG/F £28
12 VF £69
14 VG/F £26
17 F+ £34
18 F- £21
22 VG £16
23 F/VF £30
23 VG £16
24 VG/F £21
24 G+ £10
25 F £23
25 VG £16
26 VF £50
27 VG £16
28 F £26
29 F/VF £30
31 G/VG £10
31 VF £40
32 VG £14
33 VF £39
33 G/VG £10
33 F+ £24
34 G/VG £10
35 VF £40
36 G/VG £11
37 F- £18
38 VG £14
39 VF £33
39 F+ £24
40 VG+ £78
40 G+ £36
42 VG+ £11

GREEN LANTERN

43 VF £26
44 VG+ £12
45 NM £53
45 VG/F £15
47 VF £26
48 VF £25
48 F £14
50 VF+ £32
56 VF- £12
57 VF £14
58 F+ £10
59 F+ £46
59 G/VG £17
59 VF/NM £99
59 F/VF LOOSE BOTTOM STAPLE £40
60 NM £16
62 VF £11
64 VF £11
66 VF £11
66 VF/NM £12
67 VF+ £14
71 VF/NM £11
76 F/VF £50
76 F- £28
85 VF+ £24

HOUSE OF MYSTERY

8 G/VG £21
10 VG+ £36
10 G £14
15 VF LOOSE BOTTOM STAPLE £66
59 VF £21
148 F/VF £14
151 NM £30
152 VF+ £20
152 F/VF £15
153 NM £45
153 F+ £12
154 VF/NM £24
155 NM £30
156 F+ £12
157 NM+ £36
157 NM- £26
159 NM+ £43
162 VF/NM £17
164 VF+ £16
167 VF+ £16

HOUSE OF SECRETS

6 VF £59
16 VG+ £12
20 VG+ £12
31 F+ £12
69 F- £10
72 VF+ £20
78 VF/NM £13
79 VF £16

JUSTICE LEAGUE

1 G/VG £250
2 VG £86
2 VG/F £125
2 FA £28
3 G/VG £50
3 VG £60
3 VG+ £80
4 VG/F £70
7 G £16
8 VG/F £36
10 VG/F £47
10 FA £10
13 VG+ £35
13 G/VG £19
14 G £10
14 VG- £20
15 G £12
16 G+ £10
16 G/VG £14
16 VG £18
17 V/VF £40
17 VG £17
19 F £26
19 G/VG £14
20 VG- £16
20 F- £28
20 VG £18
22 VG £28
24 F+ £19
24 VG £10
25 F+ £16
26 VG £10
26 F £15
28 VG/F £16
32 NM+ £28
41 VF £12
43 VF/NM £12
49 VF/NM £10

METAL MEN

1 VG- £48
2 G/VG £12
3 VG+ £14
3 F+ £28
5 F- £22
6 VG/F £22
9 VF- £18

MY GREATEST ADVENTURE

6 VG £25
7 FA/G £12
8 VG/F £36
11 VG £18
19 VG+ 1 IN TR 1 PG £19
20 VG/F £30
21 F £20
24 VF £36
25 G/VG £10
31 VG/F £12
33 VG+ £11
76 VG- £10
77 VF+ £12

MY GREATEST ADVENTURE

77 NM+ £17
82 F/VF £33
82 VG- £15
82 VG £16
83 VG+ £21
83 VF £53
83 VG+ £21
84 VF £53

MYSTERY IN SPACE

2 G/VG CHIP OUT BC £80
3 VG £85
4 FA- £17
5 G+ £43
6 VF- £138
7 FA- £15
8 G/VG £43
9 FA+ £23
11 F+ £73
12 G/VG £30
13 G+ £25
13 VG+ 1 IN TR BC £36
15 G/VG £30
16 VG £33
16 FA £12
25 VG- £30
30 VG+ £20
30 VG/F 1/2 IN TR BC £24
31 VG/F £26
35 VG £24
35 F+ £36
35 G/VG £12
40 VG £24
41 F- £24
44 G/VG £12
45 VF- £46
46 VG- £16
47 F/VF £33
48 VG- £15
50 VG- £16
51 F/VF £36
51 VG/F £19
53 VG+ £198
58 F- £30
67 F+ 1 PC TAPE BC £16
71 VG £14
75 VG+ £37
79 VF £30

SGT BILKO

2 VF/NM £132
3 NM- £112
5 NM+ £138
15 VG+ £21

SUPERMAN

97 VG/F CHIP OUT BC £46
108 F/VF £73
109 G+ £20
111 VG+ £37
112 F+ £53
115 F- £40
115 VG+ £30
116 G/VG £23
118 F/VF £60
128 VG+ £26
132 VG/F £20
133 VG+ £22
134 VG+ £22
135 VG £16
136 VG+ £22
136 F- £23
137 VG+ £22
137 VG £14
137 G+ £10
138 F £23
138 VG- £15
138 VG/F £23
138 F- £23
139 F/VF £35
139 VG+ £22
139 G+ £10
139 VG+ £16
147 VG+ £22
148 F £18
163 VF £15
177 VF/NM £18
177 VF £15
178 NM+ £23
178 VF/NM £15
179 NM+ £23
179 VF £15
180 NM- £20
184 NM- £14
185 VF+ £12
190 VF £10
190 VF/NM £12
191 VF+ £12
192 NM+ £16
194 NM £14
198 VF/NM £12
199 F+ £46
AN2 VF- £82
AN7 VF+ £36

WORLD'S FINEST

26 VG+ PC OUT BC £60
68 VG- 1 PC TAPE INSIDE FC £53
78 VG £35
94 F+ 1 IN TR BC . £105
111 VG/F £15
111 VG+ £11
111 F+ £19
112 VF £29
116 VG/F £17
120 VG+ £15
121 VG £10
132 VF £15
140 VF £15
156 F+ £20

MARVELS AMAZING FANTASY

15 VF (R) £2450
15 F/VF CHIPS ... £2100
15 F- CHIPS £1540

AVENGERS

1 VF+ TRIMMED .. £594
1 G- £112
1 FA/P £54
2 VF £198
5 F £49
5 VF- £86
7 F £30
7 VG/F £26
7 VG- £18
8 VG+ £22
9 F+ £46
10 VG+ £23
10 F+ £36
10 VF/NM £80
10 VG £22
10 F £30
10 G £12
11 VF- £56
11 F+ £46
12 VF £50
12 F+ £35
13 VG/F £17
13 VG- £12
13 VG £15
13 VF/NM £30
13 VF £25
13 VG+ £20
14 VF/NM £50
14 F/VF £40
14 F- £20
14 NM £70
15 F £22
15 VG- £14
15 NM- £63
17 VF/NM £27
17 VG+ £18
18 VG+ £10
18 VF+ £35
18 VF- £33
18 VF £35
19 F £18
19 VG+ £15
21 F- £12
21 VG+ £10
21 F- £11
22 F+ £15
22 F/VF £11
22 F £10
23 VF- £12
24 VF/NM £15
24 VF £12
24 VF+ £16
25 F/VF £11
26 NM- £17
26 VF/NM £15
27 VF/NM £15
29 VF+ £16
29 VF £14
29 F+ £10
30 NM- £19
31 VF+ £12
AN1 VG+ £12

DAREDEVIL

1 VG+ £250
1 G- £115
1 FA/G £98
2 VF- £130
3 VG £40
3 VG+ £53
4 VF £73
5 VG/F £37
6 VG/F £25
7 VG- £18
8 VG £18
8 VG/F £25
9 F/VF £30
9 VG £14
9 G/VG £11
9 VG/F £25
10 F/VF £37
10 F- £18
10 VG- £21
10 VF £35
11 VF £23
11 VF- £23
12 VG/F £16
13 VG/F £15
14 VG/F £15
16 F/VF £30
17 VF £35
17 F+ £24
17 F £20
18 VG+ £12
19 VF £26
19 VG/F £12
19 VG+ £11
19 VG £10
20 F £10
20 F- £11
20 VG+ £10
21 NM £21
21 VF+ £15
21 VF- £13
22 VF £12
22 VF- £10
24 NM £22
26 NM £19
28 VF/NM £16
28 F+ £10
29 VF £10
35 VF/NM £11
37 VF £10
53 VF/NM £12
AN 1 VF/NM £14

DOCTOR STRANGE

170 VF £18
171 F- £10
173 VF+ £18
177 VF £18
181 F+ £12
182 VF £14
182 F+ £12
183 VF £14

FANTASTIC FOUR

1 F 2 PC TAPE FL £1716
1 VG £1320
3 F £295
5 F £462
7 VG/F STICKER ON PRICE £80
8 FA- £26
9 F/VF £185
9 VG/F £140
10 NM- £383
13 VG+ £80
14 F- £83
15 F £53
17 VG/F CHIP OUT BC £53
19 F+ £70
19 VF/NM £145
20 VG- £37
20 G/VG £30
20 VG/F £40
23 VF/NM £63
23 G+ £10
24 VF £46
24 VG- £18
26 F £73
26 VG- £46
26 VG £22
33 VF £26
34 VF £26
34 VG+ £15
35 VF- £26
35 VF/NM £35
36 VG/F £16
37 F £18
37 VF £23
38 VF- £30
38 VG+ £15
40 VF £21
40 F £17
41 VG/F £12
42 F- £12
43 VF £20
43 VG+ £12
44 F+ £17
45 VG/F £12
46 VF £18
47 NM- £26
47 VF- £17
49 VG £19
53 VF £21
54 VF+ £17
55 VF £21
58 F/VF £18
59 F+ £16
60 F/VF £17
60 VF £16
62 F/VF £11
62 VF £16
63 VF/NM £18
66 VG/F £23
67 VF- £50
68 VF/NM £18
69 VF- £12
77 VF+ £12
77 VF- £11
AN2 VF/NM £145
AN2 VF+ £120
AN2 VG+ £33
AN4 VG/F £15

SPIDER-MAN

1 FA+ £462
2 FA/P £112
10 VF £225
12 VF £152
14 NM- £890
14 VG+ £231
15 FA £19
17 G- £33
18 G £21
24 VG £23
26 FA/G £15
27 VG £26
27 VG £30
27 VG+ £40
27 G+ £18
29 VG £22
29 VG/F £35
29 G+ £16
30 VF £56
30 VF- £46
30 F+ £39
37 VF £35
38 VF £43
38 VG/F £23
39 VG+ £30
39 G £11
40 G+ £18
41 G/VG £10
41 F- £43
42 VF+ £46
46 VF £25
47 VG £11
48 VF £23
48 VG/F £16
50 VG/F £66
53 F £13
53 VG/F £11
56 VF £19
57 NM £33
58 VF+ £26
59 VF/NM £22
59 VF £22
63 F £10
64 VF+ £21
64 VF £18
65 VF+ £21
67 VF+ £17
67 VF £15
67 F £10
67 F/VF £16
68 F+ £12
68 F £10
70 VF £16
70 VF- £15
71 VF- £15
73 F- £10
74 VF £17
76 F/VF £12
82 NM- £22
82 VF £16
83 VF £10
84 NM £23
88 VF £16
89 NM- £22
91 VF £15
91 VF+ £18
98 VG £14
99 VF £12
105 VF/NM £11
108 VF/NM £11
109 NM- £15
109 VF £11
115 VF/NM £14
117 VF/NM £10
117 VF+ £10
119 NM- £19
121 VF £42
126 NM- £16
126 VF/NM £11
126 VF/NM £12
127 NM £14
127 VF/NM £12
128 NM £14
129 VG+ £70
130 NM+ £13
132 NM+ £13
132 VF+ £11
133 VF/NM £11
135 F+ £27
AN2 G £11
AN3 VF+ £27
AN5 VF+ £30

STRANGE TALES

103 VF- £72
103 G/VG £20
108 G/VG £14
109 VG/F £20
109 F+ £37
111 F 1/2 IN TR FC . £66
114 VF- £92
115 VG+ £65
115 F/VF £145
126 VG/F £12
128 F+ £12
129 VF £15
131 VF £10
131 VG/F £10
132 F+ £12
133 VG/F £10
134 VG/F £10
137 VF £10
141 VF/NM £15
142 VF £10
143 VF £12
144 VF £10
144 VF/NM £15
146 VF £10
147 VF £11
149 NM- £15
149 NM £10
150 VF/NM £12
152 VF £10
166 VF+ £15

SUB MARINER

2 F/VF £22
3 NM+ £18
4 VF £12
5 NM- £16
6 NM £17
6 VF £11

TALES OF SUSPENSE

39 VG- £365
40 FA £80
41 F+ CHIP OUT BC £85
41 G/VG £72
49 VF- £52
49 VG+ £26
54 VG/F £14
55 VF- £24
61 F+ £18
65 VF+ £46
66 NM £59
73 VF+ £18
74 NM £26
75 VF/NM £24
75 VF- £15
76 VF+ £21
77 VF/NM £20
80 VF+ £18
81 VF £17
82 VF/NM £17
82 F/VF £12
83 VF+ £19
83 VG/F £10
83 NM £25
83 VF+ £18
83 VG/F £10
84 VF+ £20
84 VF £17
85 VF £18
85 F+ £15
87 VF/NM £20
87 VF/NM £22
89 NM £22
90 F- £10
96 VF £10
96 NM £20
96 VF+ £18
97 F- £10
98 VF £17
99 F+ £22

TALES TO ASTONISH

38 F- 356
43 VG+ £30
51 F- £16
52 VG+ £16
55 F/VF £26
55 VG+ £12
56 VG+ £10
58 VG+ NOC £12
59 VF+ £59
60 VG £23
64 VG+ £11
65 F £15
65 F+ £18
66 VG+ £11
67 F+ £11
68 VF £21
69 F+ £12
69 VF £21
72 VF £14
73 F £10
74 VF+ £17
75 VF/NM £15
79 VF £12
79 F £10
80 VF+ £10
81 VF £11
83 VF £10
84 VF/NM £15
84 VF+ £15
85 NM £23
85 VF/NM £18
85 F/VF £14
86 VF £10
87 VF+ £18
87 VF £16
88 VF £15
89 VF £12
97 VF £17
98 NM- £20
99 VF £15
100 VF+ £24

THOR

95 VG- £15
96 VF £46
97 F £38
98 VF/NM £50
98 VF £43
99 VF/NM £49
100 VG/F £18
110 F/VF £18
110 VF+ £29
113 F/VF £15
113 VF+ £22
114 VF £20
116 F/VF £20
117 F- £12
117 VG £10
118 VG+ £12
119 VG+ £10
120 F £11
120 VF+ £23
120 VF £19
121 F- £12
122 VF £23
122 VF/NM £22
123 NM £35
124 NM £36
124 VF £17
125 VG+ £12
125 VG/F £11
126 VG £16
127 VF/NM £17
128 VF/NM £22
128 F/VF £10
129 VF/NM £17
129 NM- £23
129 VF+ £22
130 VF £12
131 F+ £16
132 VF/NM £16
132 F/VF £16
132 VF+ £20
133 VF/NM £22
134 VF+ £26
135 VF+ £20
136 F/VF £10
138 VF/NM £17
139 VF/NM £22
140 VF/NM £17
147 NM- £17
147 VF+ £15
149 VF £15
151 VF+ £15
151 VF £12
153 NM £18
153 VF/NM £10
154 NM £18
155 VF £10
157 VF+ £15
158 VF £28
158 F+ £22
159 NM- £17
173 NM- £11

X-MEN

1 F+ £924
1 VG- £365
2 VG £132
8 VG+ £35
10 VF/NM £89
15 VG £16
15 F £22
17 VG/F £16
18 VF+ £35
18 VG+ £15
19 VF/NM £40
19 VG/F £16
19 F- £16
19 VF- £28
19 F £16
20 VG- £11
20 VG £12
21 VG+ £12
22 F+ £21
22 F- £15
22 VF £23
23 VF/NM £35
24 VG/F £15
25 VF £25
26 F/VF £20
26 F £15
27 VG £10
27 F+ £18
29 F- £15
30 F/VF £20
30 VG+ £10
31 VG/F £10
31 NM £28
32 VG+ £10
32 VF £16
33 VG/F £10
34 VF/NM £20
36 VF/NM £22
36 VF+ £19
36 F+ £11
37 VF/NM £20
37 VG/F £10
38 VG/F £16
39 VG/F £16
40 NM £29
40 VG/F £10
40 NM £26
47 F/VF £11
51 F/VF £12
51 F+ £12
55 VF+ £16
56 NM+ £32
56 VF NAME ON BC £14
61 VF £20
86 VF+ £11
94 NM £155
96 VF+ £22
99 VF+ £20
99 VF/NM £22
106 VF/NM £10
115 NM £10
120 VF £15

WESTERNS BEST OF THE WEST

1 FA £14
3 VG- £16
4 VG- £16
4 VG+ £18
5 VG/F £24
6 VG+ £40
7 VG £12
8 VG £14
8 VG/F £18
10 VG/F £18
11 VG/F £12
12 VG/F £18

JOHN WAYNE

3 VG- £56
4 F- £129
6 VF £180
7 VF £145
8 VG+ £86
19 VG- £28
27 VG- £40

LUCKY STAR

3 F/VF £14
4 F/VF £14
5 F/VF £14
6 VF £16

ROCKY LANE

4 VG- £17
8 VG £19
9 F/VF £28
10 VG/F £29
10 NM £57
11 F £22
12 F+ £28
13 VG+ £18
14 VG/F £19
14 VF/NM £34
15 VG- £14
16 VG+ £18
17 F+ £28
18 VG/F £20
19 F- £20
20 VG/F £20
21 VG/F £20
24 VG/F £20
25 VF/NM £30
38 VG- £12
61 F+ £12

ROY ROGERS

FC109 FA £12
FC117 VG- £24
FC124 VG/F £35
FC160 G/VG £15
5 G+ £17
6 VG £18
7 F £28
8 G+ £12
9 F+ £35
10 G/VG £14
11 VF- £28
14 VG £14
15 F £22
16 VG- NOC £10
18 VG/F £20
20 VG+ CHIP OUT BC £14
25 VG- £12
27 VG- £12
29 VG- £12
30 VG/F £18
36 F £15
40 VG/F £14
42 VG+ £11
43 VG+ NOC £12
45 F+ £14
52 VG/F £11
57 F/VF £14

WESTERN HERO

77 F/VF £18
81 F- £25
85 G+ SS £18
87 VG- £12
88 VG/F £18
90 VG+ £17
92 VG £14
93 VG/F £18
95 VG £17
98 VG £14

OTHER WESTERN TITLES AVAILABLE. PLEASE ASK.

EC'S CRIME PATROL

15 FA- £46

CRIME SUSPENSESTORIES

1 G+ £62
2 G- £26
2 VG £59
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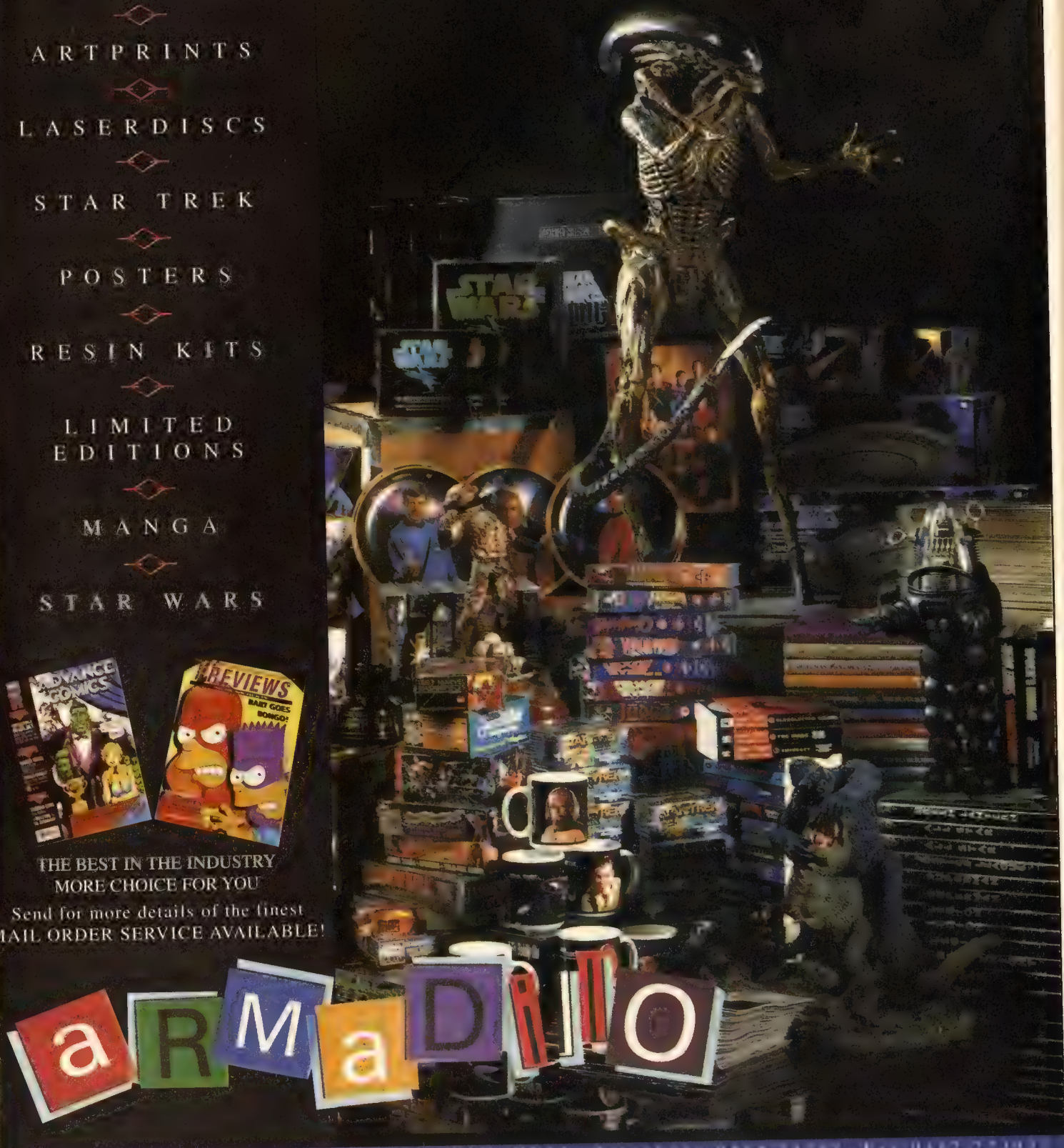

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RANSON NOTES

A monthly column in which leading comics artist Arthur Ranson examines the social impact, artistic content and foibles of contemporary comics and their creators.

HOWDY, PARDNERS. Put down your horse and sit by the chuck wagon. Have some coffee and a plate of chuck. There's blue shadows on the trail and a blue moon shinin' through the trees, so I'll load my mouth and shoot the breeze. Just call me Tex.

If you're a stranger to these parts you won't know, but the Gaiman boys have been a gunning for me. Seems they reckon I insulted Gaiman, or the Sunned-arse Kid as they call him. Well, it's true that back in December, I was in the corn store, or **Comics International** as it's called, running on in public about Neil Gaiman. I kinda described the hombre and how I saw him cut a swathe across the plain.

I told of a go-gettin', determined fella who staked a claim and not only mined a seam or two but opened his own office instead of passing his nuggets over the bar in exchange for small beer. If I recollect aright I called him "enterprising"; "dynamic"; "confident"; "motivated" and "a lesson to us all". Some two-dollar words there but none you could call unfriendly. Sort of strange then to be accused of besmirching his character. Are "charming" and "clever" fighting words in your neck of the woods?

But apart from whether Gaiman the person is straight enough to be made mayor, he does this writin' thing. Folks is pretty impressed with that. He's wanted all over the West. And I opined that I couldn't figure why. Used to have the same problem with Laurence Olivier afore he got gunned down. Still do with Mr Bean. Here's a fella doing work that's a-winning prizes and admired by the nation but it leaves me colder than a snow cat's backside.

Now I gotta confess I came at this kinda side-winder fashion. Sometimes my mind jumps around like spit on a griddle and I find I'm leaving the main trail to follow a side track that catches my fancy. I guess that confused Reubs, Julian and Igor, the Gaiman boys. Them fellas accused me of all kinds of things I never did. Reubs like claimed I said comics can't be intelligent and experimental. I'll be hornswaggled if I ever said any such thing. Maybe it's just what them mental fellas back East, them sigh-cry-a-tits, call displacement. That's where, when you're mad at and afeared of the town council, you shoot the town drunk. Maybe it's loco-weed or being too long alone in the desert got them seeing things. They're seeing spooks and shooting at the first thing that moves.

Julian sees a posse o'journalists and Igor thinks I'm the entire English tribe aswooping on him. I know what he means about the English, but I ain't them.

Don't it suggest a little insecurity when telling off someone's outfit is thought insulting? If I'd said Gaiman wore feminine underthings I might be accused of character assassination, but black leather jacket and sun-glasses? Hell, I got them items in my own saddle-bag. I don't know who them boys have heard call Gaiman a phoney, four-flushing carpet-bagger, but it sure ain't me.

Neil's winning ways may have riled some folk but I ain't one of 'em. I admire cowpokes who ain't content with dust and beans for pay, who hustle to get their own spread some day. I thought I'd said that.

I'm smart enough to know that if Gaiman was nothing but a snake-oil salesman his wagon would have burned from under him long since. Folks round here can be sentimental but they sure don't buy nothing they don't want. I ain't telling you not to deal with the man. I'd even call Reubs out for calling **Miracleman** sh*t. It ain't and deserves more respect than that. All three boys said some unflattering things about the writing which is kinda strange. With friends like that, eh?

What *I'm* saying is that theses songs and stories ain't the kind I'd choose around my own campfire and a'trying to explain why. It wouldn't make no never mind, my personal fancy, but afore all the yarn-spinners and tale-slingers ride off down the trail that Gaiman's blazed, I'd like to point out some other landscapes in this great country of ours. Happen I ain't had the schooling to do this right.

Igor kinda suggested I ain't, that I'm only a drawing man and should stick to that. It may be putting my head in a noose but fact is I'd sooner be judged as a storyteller than a draughtsman. Been learning on the job and real lucky with my partners: Angus Allen, Alan Grant and John Wagner. So I seen some action. I figured my job is trying to make their yarns come over right. There's this story kinda thing that looked at complete, makes a neat true whole. It don't have to be all brand new. We build a shack from wood, part fresh cut, part salvaged, but when it's done it should be a well-made shack not a mess of wood parts. And however fine the handiwork, it needs a solid structure.

Happen we need an acadeemic dude, some Eng. Lit. critter or such, to explain it here 'cos I got two maps of the territory that I can't see to fit one on the other. One says that a story is a being with a separate life, that anyone can take. That can be passed around, told over and over by different folks but somehow stays the same. For sample, *The Three Little Pigs*. I don't know why I thought of that one. The other map says a story becomes a different story when told by a different storyteller. The same yarn by Hunt Emerson and by Brian Bolland would be two different yarns, or seem it, or feel it to be so.

Happen it's like that old outlaw Picasso said "I don't borrow from other artists, I steal from them". Guess he meant he made the stuff his own. My artistical viewpoint on **Sandman** and **Miracleman** is that attractive, witty and wide-ranging as Gaiman's way with them is, they don't become the kind of story you can carry off with you, separate from the way it's told. And I like to carry off stories and want Neil and other writers to make them. For me and for all the folks around here. If no one knew Neil Gaiman from a hitching-post I wouldn't take the time from whittling, but he's a big enough landmark to be worth asking questions about. And I'm pretty sure my airing my view won't effect his standing or pay.

I ain't hankering for a shoot-out with the Gaiman boys. The range is big enough for all. Heck, they spoke some pretty kindly things about me, too. That aside, they had some interesting notions in their ramblings. And heck, I can stand being called naive and ignorant about marketing. Stupid and moronic is only vulgar abuse and can be overlooked. I can even stand Igor teaching his granma to skin polecats with talk on what being an artist is like. He's totally wrong about visual artists having time and privacy to prepare their work where writers don't, but naivety and ignorance are forgivable. It's not hard to be told I'm no Neil Gaiman. He's no Arthur Ransom. Neither of us are Glen Close. That makes three pretty relieved people.

But when they start saying why I said what I said, what learned folks call "attributing motive" I get a little hornery and think about strapping on my shooting-irons. Julian 'sinuates I did it to help Marshal Dez Skinn win the next election, Reubs thinks narrow mindedness, and Igor associates me with rancour, jealousy, resentment and pettiness.

Now unless I hear otherwise I shall assume you all eat them words and apologise for such prairie-dog droppings. Otherwise get your six-guns and meet me in the main street. One at a time or all at once. I can't out-draw the lot of you.

© Arthur Ranson, 1994

***Arthur Ranson** is one of the UK's top comics artists. In the 1970s, he started work at **Look-In** and for many years drew a wide range of TV and pop-related strips.*

*It is a mark of his versatility that, having won popular and critical acclaim for Danger Mouse, he went on to achieve the same with **2000AD**'s Anderson: Psi Division and his first US work, **Batman: Legends of the Dark Knight - Tao**.*

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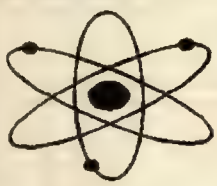

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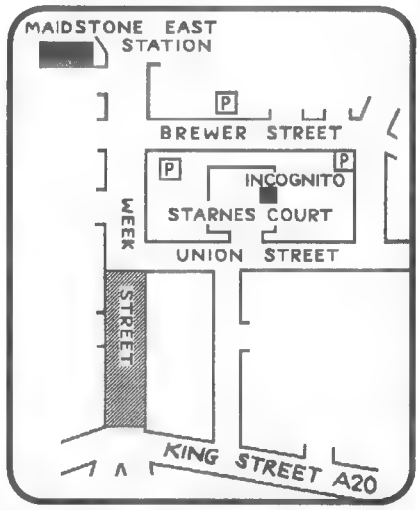

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As such, the opinions stated do not necessarily reflect those of the publication, and space will be given in subsequent issues to opposing views. Editing of accepted manuscripts will be done only as a matter of grammar, clarity and space consideration.

Do we want a UK comics industry or what? Pt 2

Comment by Kev F. Sutherland, Clevedon, Avon

POSSIBLY THE last successful UK comic launch **2000AD** came about in 1977 as part of editorial director John Sanders' "Hatch, Match, Dispatch" process by which a new title was launched every few months, and folded into it predecessor if unsuccessful.

Before **2000AD** had come **Action, Roy of the Rovers** (mark 1) and **Battle**. After it came **Tornado, Starlord, Scream** and **Eagle** (mark I, II and possibly III).

At the same time DC Thomson were struggling on with comics for boys and girls; teen titles **Look-In** and **Jackie** had a high strip content and the junior range from both companies was thriving.

But the reasons for the UK decline are another matter. My concern is where we are today.

If anyone reading this can answer the following questions and not share my concerns for the British Comics Industry, then I welcome their feedback:

1) What comic is today's 10-15 year old Brit kid reading?

2) If the next generation of artists is raised on the same intake as their US counterparts, what will make them stand out?

3) As a result of the GATT talks, the big two US publishers decide to use only home grown talent, what do you do then?

4) It's 1977 again. Can you see Mike McMahon, Ian Gibson, Dave Gibbons, John Wagner being given work by Marvel or DC? What do you think Marvel would do with a proposal about a leather clad fascist cop in 22nd century New York?

It's easy to bemoan the situation, so what are we going to do about it? Brave independent publishers win no friends when they have a go and fail (stand up **Triffik, Gladiators**), and Fleetway have poured enough money into unlaunched projects comics to fund a developing nation (lie down **Oh No, Infinity**). UK companies trying to play the States at their own game fare equally badly (Marvel UK, Tundra, Trident).

The UK newsstand market is not just small, it is virtually non-existent. It's scabbed over. But it could be opened up if, instead of competing for what little market currently exists, we were to combine forces.

If our focus as publishers is on making a profit through comics and we hope to do it through putting out rival titles and seeing them buried amongst computer mags and top shelf titles, then goodbye British Comics Industry.

If our focus is on giving kids great comics and we try to do it by sharing the investment and dividing the losses, by promoting a high profile range of anthology titles and keeping them on the stands until they've secured some elbow room, then perhaps in a few years there will be a comics market in the UK a quarter the size of the US and we can set to work buggering it up once more.

A Two-Face world

Comment by Jon Peters Dalton, Camberwell, Surrey

IT ALMOST hurts to write this as I, like so many others out there, have been a huge Marvel fan for years, but enough is enough!

This I'm-not-who-you-think-I-am-I'm-his-violent-twin campaign must stop. Wolverine/Sabretooth, Iron Man/War Machine, Thor/Thunderstrike, Marvel 1994/Marvel 2099. Who needs them? (I find it sad that I prefer **Spider-Man 2099** to '94 Spidey, because today's Spider-Man is almost nothing like what he was a few years ago.) Batman villain Two-Face would be more at home in the Marvel universe with these double characters.

Marvel should be strengthening their core titles like **Iron Man** and **Thor** instead of churning out anything by anybody. Most Marvels today are like fill-in issues. Written by writers who see it as just a job, not a pleasure!

My theory is, and a lot of people will disagree, Marvel never recovered since Image was formed, coupled with losing heavyweights like Claremont and Byrne (ah, seeing their names together brings back fond memories).

I believe the care has gone. I really think that a lot of people at Marvel don't care about the stories they write or their characters. Peter David, possibly even Scott Lobdell being notable exceptions. David is Marvel's star, he really seems to care for all his characters big or small, while Lobdell shows some promise.

On the flip side of this is Fabian Nicieza, who must be an editor's wet dream, having the ability to write a dozen titles without any feeling, originality or impact. One good story in every dozen is not a good ratio. Yet in all the doom and

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gloom, there are a few gems like **The Incredible Hulk, Marvels, Daredevil: Man without Fear** and **The Avengers**. Some talented people doing their jobs well.

I could say bring back the good old days, but as I'm only twenty one, I won't.

Trapped in his own legend?

Comment by Peter Fitzgerald, Archway, London

AS A resident of the London Borough of Islington, I am one of the few people in Britain who can read graphic novels and trade paperbacks for free without the need of an understanding retailer.

It was by reading DC's 1986 **Man of Steel** trade paperback of the mini-series that I learned (several years later) Superman was no longer the omnipotent caricature of my childhood (at whose memory I cringe). It was from reading the collected **Batman: Year One** and the **Dark Knight Returns** that I learned other interpretations of Batman existed besides Adam West's.

However my bone of contention here concerns only one trade paperback — or rather, a phrase read in one — namely, a reference to the fact that the pre-**Crisis** Superman was "a character trapped within his own legend" in **The Greatest Superman Stories Ever Told**. This referred to the fact that until John Byrne came along, every detail of Superman's life and history were carved in stone: nothing truly radical could ever be done. To paraphrase what somebody said a few months ago, there was no progress and indeed not even the illusion of progress, in many, perhaps most respects — Byrne and his successors cured all that. However, problems remain which should be addressed. This situation is not confined to Superman alone; many well-established superheroes seem to be suffering from it.

Superman has only one major weakness now — his appearance. The long hair suits him well, but it and a subtle darkening of the blues in his costume can't disguise the fact that his appearance is looking rather old-fashioned. It wouldn't take much to put it right though: just streamline the costume a little, so that it looks a little more 1990s and less 1940s. What about adding red gloves and reverting the "S" symbol back to its original triangular shape, for example. It has been shown with Wonder Woman and Flash that you can streamline a classic costume without losing the essence of it. Superman's costume should receive the same kind of treatment. So should the costumes of Batman, Spider-Man, Thor (the real one, not Thunderstrike), Captain Marvel/Shazam and others. Batman should blue and grey to black and dark grey (as in recent movies) and change the material from spandex to kevlar. Aquaman would also switch to an entirely new costume, as Hawkman has (more than once) in recent years.

But of course nothing like any of this is likely to happen any time this century, is it? And I think we all know why — the greatest enemy of all change, tradition. That, and the unwillingness of corporate marketing divisions to see so much merchandising (eg. action figures, movies and TV series and cartoons and General Zod knows what else) invalidated.

When, oh when, will these cretins stop shooting themselves in the corporate foot? The whole reason that the *Death* and *Return of Superman* and *Knightfall* and *Knightquest* storylines/sales boosting gimmicks were necessary was because DC had to do *something* to make new readers give their flagship characters a look-in, and this after having regarded them (Superman in particular) as being unworthy to lick the boots of *hot* new titles from Valiant, Image, Marvel UK and others, because they were relics of their parents' and grandparents' time, fit only to be taken for granted at best or despised at worst.

By making us all stop taking the Man of Steel and the Dark Knight for granted (thinking that we might be going to lose them), they would get us all reading to learn the fate of these legends and, hopefully, see us continuing reading afterwards with renewed interest.

All well and good, but it wouldn't have been necessary if marketing/merchandising moguls hadn't kept the costumes (and, until recently, even the hairstyles) of Supes and Bats virtually unchanged since their creation, half a century ago. (In fact, with no drastic alterations since the 1930s-1940s, with no significant updates since the 1950s-1960s, and with no changes at all since the 1970s.)

How do I arrive at this conclusion? By asking myself this: why were so many new readers dismissive of Superman, Batman and other veteran characters of similar vintage? Considering how "hot-new-title" fixated new readers of comics tend to be anyway, I think it might be because when they saw a Superman or Batman title, they saw the titular character wearing a costume that hadn't changed noticeably for fifty-plus years, and assumed that nothing else about the characters had changed during all that time either. Hardly a mental picture likely to appeal to the Nintendo Generation is it?

I think that if nothing is done to update the costumes of all these characters, within 10 to 15 years most of them will be gone, leaving only memories — and not particularly fond ones for most of the (by then former) Nintendo Generation.

And of course, defunct characters have very little merchandising potential; the existing merchandising the old moguls were so anxious not to invalidate will also be defunct, and will make no more money for them — or for anyone else even now (except a few stall-holders at marts who sell this

sort of long-discontinued merchandising).

So it seems that in the end Superman will not be defeated by Lex Luthor, nor Batman by the Joker, nor Thor by Loki. They and others will all be vanquished by an alliance of *too much* legendary status backfiring on them, archaic costumes which were showing their age 30 years ago, and those fantastically conservative marketing/merchandising moguls, all dovetailing together to drag our heroes down into oblivion.

A rather grim note to close on, isn't it? So, on a slightly more optimistic note, I suppose it is possible that the forces of stasis may yet see sense and update these classic characters visually (thus making a lot of *new* merchandising possible, of course).

But considering that it was these same people who made Dick Grayson grow up into Nightwing before he got out of the original Robin costume and then required Jason Todd to die first, all this before finally putting Tim Drake in an updated costume... somehow, I doubt it.

Lack of Image-ination

Comment by Scott Jarratt, Wolverhampton

I'VE just bought **Hero Illustrated** 8. I actually bought it for the interview with Arthur Adams — and also to see if it really is better than **Wizard**. (It's not.)

Anyway, free with this particular issue was an exclusive comic from Extreme Studios, cleverly entitled **Extreme Hero**. This is 28 pages of new characters and the obligatory adverts for Extreme Studio titles.

There were eight snippets of new characters, designed to whet our appetites and make us want for more. Of these eight snippets, six of them featured characters with big weapons. Five of them were narrated by one of the featured characters. Three of them featured male characters with long hair. And only one of these snippets made me say "Cool - I'll get that when/if it comes out".

Extreme Studios is Rob Liefeld's piece of Image Comics. Extreme have the most comic books coming out from Image. Image titles are supposed to be the next big thing as far as comic books are concerned. So can somebody tell me why Extreme are putting out bland, almost identical titles for the masses? **Youngblood. Team Youngblood. Brigade. Bloodstrike. Prophet.** Okay, Prophet is easy enough to recognise, because he's a solo character (like Supreme, whom I didn't list with the others because it has a more original concept and isn't as bad as the other Extreme books). But am I the only person who can't tell Youngblood from the others? I can't even tell you their names. I could tell you who's in The Avengers, and yet I don't read that either. And do you know why I'm unable to do these things? It's because they all look the same. It's not just the hairstyles and the costumes and the big weapons. It's mainly due to the art.

Rob Liefeld. Dan Panosian. Chap Yaep. Dan Fraga. Jeff Matsuda. Marat Mychaels. Six men with the same art style. The only exception at Extreme is Art Thibert, but he draws like Jim Lee.

But then, that's a breath of fresh air over at Extreme. It's beginning to hurt my eyes, this strange way of pencilling and inking that's starting to blend together on the shelves into one terrible book - this monster that is TeamYoungbloodbrigadestrike. It's chilling. Did all these artists get hired by Liefeld himself? Did he not recognize their portfolios as his own? Does he have some sort of bias, or just a deep self-love?

In *Comment*, **Comics International** 38, Darren Lee Jones stated "Liefeld isn't just churning stuff out without thought, look at the way the Extreme Universe ties together so well". Sure, I agree. It ties up well, lots of things have been revealed already. But at this rate, what's gonna be left a secret for issue 50's big surprise? Rob Liefeld can plot well - as he did with the New Mutants and X-Force - when he's got a writer with him to make it all work cleverly and believably. But Rob Liefeld was hired to be an artist, which is what he is and always will be. Without proper writers, characters (not just at Extreme) become one-dimensional and speak and live in cliches.

My one wish is that the guys at Extreme would take a little more time in creating their new characters and the situations they put them in. For example, in that **Extreme Hero** comic, there's an ad for the Prophet book which has a caption which reads:"Trapped in the present, he fights for our future!" And I thought "Hello - sounds a bit like Cable".

Yeah, Cable. The greatest character that Liefeld ever (co-) created. And the character he keeps on creating, it seems. He did The New Mutants and X-Force and he's still doing them. Do Shaft and Cannonball have the same hairdresser? Is G W Bridge dying his hair and moonlighting as Sentinel? Seems to me that all Rob's good ideas for characters surfaced when he was at Marvel.

Incidentally, if we look back once more at this special **Extreme Hero** comic, Rob's giving us a look at his new character, Cybrid, who's got these apparently liquid metal arms, long dark hair and an attitude. Kinda reminds me of Kane (Weapon X) *and* an earlier Liefeld creation.

This drew me back to my pile of old **Marvel Age** comics. In issue 82, the "Mutant Report" page is given over to "Liefeld's New Mutants sketchbook II". Here, we are treated to three new characters from Rob Liefeld. One chap is called Cougar (— who now hangs out in Youngblood, doesn't he?). The next is an unnamed character who we now know as Stryfe. And then there's a fellow with big shoulderpads, a glowing eye and a metal arm. The notes for this

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character tell us: "His name will be Cable or Cybrid". (Fanboy alert! This issue is dated December 1989, and is soliciting **New Mutants** 84, a full three months before Cable's first appearance in the book. So can we count this as his - as well as Stryfe's - first appearance?)

This means that Rob's new character is actually the unused Cable, the Cable that never was - and who is 5 years old! A man of many ideas? Sure. It's just a shame they're all the same one.

Let's go round again

Comment by Phil Hall, ex-retailer, Wellingborough

DON'T some Americans make you furious. Reading Lou Bank's retraction of his entertaining ramblings (*Comment*, **Comics International** #39 & #40), I was left really disappointed.

Where I did agree with Lou that comic sales are generally regional, I find his ideas for improving sales on the tail end of a recession (which appears to be having more casualties now than during the recession) terribly naive.

On different racking methods and display sensibilities, answer this, Lou: how many hard-up retailers are going to spend money, earmarked for paying bills, on new state-of-the-art racking systems.

I dread hearing how much Marvel is going to charge for their new *Tower of Power* promotion racks. Surely, if a leading publisher expects retailers to give its product prominence, such items should be free, as in other industries do, and as smaller companies (Knockabout, Thorpe & Porter) have in the past.

As for display methods: in a nutshell a turd is a turd, however you dress it up. Prominence to a turd does not a gold bar create.

Advertising preferences: local or (God-forbid) national ads are like throwing more good money after bad. If the product isn't up to the mark, who wants to advertise the fact. Give the retailer something worth advertising first.

Then there's joint advertising: Five retailers join together and take a national advertisement. Sure, the same day that Burger King, Wimpy and MacDonalds do a joint promotion.

Staffing decisions: I owned a comic shop. My qualifications were an interest in comics, a large comic collection, a personable approach to customers and the fact that I had enough money. I couldn't offer much to my employees, yet they still religiously turned up every Saturday morning (after spending five days a week at shoe factories or Tesco), to help.

They might not have been the best, but they were enthusiastic, knowledgeable, willing and above all cost-effective.

Shop staffing has entered to realm of "the best you can get for the least amount of money". One retail chain I know of pays its managers less in a six day week than I earn on **Comics International** in half the time!

I loved Lou's ideas on retailers' associations. But hasn't that already been tried once? Ironically three committee members' shops have gone out of business! While I'll bet that the remaining Mike Conroy (Edge of Forever) and John McShane (AKA) must be constantly looking over their shoulders wondering if the curse of CoBRA is going to strike them next.

I can hardly imagine the three shops currently vying for top spot in Birmingham sitting around a table and discussing their joint advertising plans for the future. This is a city where when one shop began advertising in **Comics International**, another removed the pages so its customers wouldn't find out! And that's only Birmingham. London has over *thirty* within the tube system. Because of the recession, everybody has become even more insular.

Yet here we have publishers suggesting what retailers should do. They create the problems in the first place. When will *retailers* be able to suggest what publishers should do to improve everybody's lot? Shops are on the receiving end of the factory line.

As for lobby groups: I really can't see a horde of comic shop managers and owners descending on Westminster, pleading "we are the 200 humble comics shop owners in this country. If you put VAT on comics, at least 75% of us will go out of business." What is another 150 people or so (aka: votes) added to the dole queue? A drop in the ocean.

Face it guys, retailers were on their own then, when they saved a reluctant comics industry from the ravages of the newsstand, and they're probably on their own now.

What's new in the grammar of comics

Comment by Sergio Perciballi, Peterborough

IN **Wizard** 27, affable Al Moore says comics are a relatively unexplored medium. He must be krazy! After a hundred years or more (see my letter in **Comics International** #37) these artists have been unimaginative?

He goes on to say that literature has had its war and peace but probably we have yet to produce the first great comic novel (I suggest **Cerebus** would certainly fall into that category).

If Jack Kirby was responsible for introducing the story-telling techniques that we use now, who has or will introduce any new techniques in the future? Jeff (**Bone**) Smith in a **Previews** volume III #8 interview talks about "popping", which he sees in Image comics. Popping, he says, involves moving a character too far from one panel to the next one to create

really high speed not just elapsed time.

An old technique revamped is Valiant Vision. 3-D vision in comics is not a new idea, using it in colours (normally mainly reds and blues) is new. The clear holographic film lens glasses give the comics a front and back to the image. The reds are at the front, the blues are on the back plane. This should really be called front and back vision?! There is no parallax effect as in holograms.

Another unlikely idea is comics on CD-ROM, you can have someone speak the words (good for illiterate children or the blind). You can have sound effects (repeating the visuals!?). At least you can't crease them. How many comics can they pack into 600 megabytes?

I'm cynical about this being an unexplored medium. Maybe it's me not looking in the right place (undergrounds, independents?).

So what's new in the grammar of comics?

The right of the purchaser as a critic

Comment by Andy Brewer, Salford, Manchester

OH, dear. Gillian Jaysmith was doing so well. An interesting letter about critics of comics writers (*Comment*, **Comics International #39**, "The Buggo Vocal Minority") which was chugging along at a marvellous pace. But then she went and spoiled it by trotting out that hoary old chestnut: "If you can't do it yourself, you have no right to criticise anyone else".

That's a real duff argument, Gillian. It's not true now, never has been, and never will be.

What you're saying is that having shelled out my couple of quid I have no right to voice an opinion on what I've just bought unless I actually can produce a comic myself. That's nonsense.

Of *course* the consumer has a right to criticise, just as he or she has a right to praise. If you produce and *sell* a product, then damn right you should expect to be criticised, even if it's by one of those "non-creative" drones who, in the Jaysmith world, should know their place, keep quiet, and not dare to voice their discontent. Just in case some "creative giant" happens to overhear them.

"...unless you do something influential — or are someone influential — your words are corkingly valueless," says Gillian.

Get off that pedestal, Gillian. Most comic readers have no wish to write or draw comics, they want a good read and nothing more. If they don't receive satisfaction, and wish to go into print to say so, then surely they're entitled?

You go on to say that few letter writers offer solutions. That's fair enough, but then letter writers and critics normally concern themselves with the quality, or lack of it, in a certain product.

Comics are generally produced for one reason and one reason only: to make the company that owns them a profit. If they could make more money by printing all their comics with blank pages (as might as well be the case with bagged comics) then that's what they'll do.

With such an outlook — and whether readers want to believe it or not those are the facts of life — what possible use does it serve for anyone to write to Marvel or DC suggesting various ways to improve their comics?

Any letter sent to **Comics International**, or to a comic, is worthless in its effect on the comic industry. What it can do though, is act as a catharsis for the writer, and perhaps stimulate other readers into discussion. You aren't going to change a thing no matter how valid your arguments are, because the mainstream editor's job is to produce comics that sell, not comics that win awards.

Spawn outsells **Doom Patrol** a zillion to one, yet most of us would agree Pollack is a finer writer than McFarlane. But by golly, if ol' Todd wanted to write **Doom Patrol** then Rachel would be down the road in the blink of an eye, whatever any of us might think.

Criticism is important for those of us who want to read good comics. With so many being published every month, it's impossible to try them all, and reading the independent views of others is a useful way to help you make an informed choice. Read only the hype spewed out by publishers in places like Dimaond Distributors' **Previews** catalogue and you'd believe *every* comic is the best thing since sliced bread.

Of course not everyone's going to agree with the critic's view; I'd suggest few people hold Pollack's **Doom Patrol** in the same high regard as Morrison's version, because it's simply not as creative, original, well-written or entertaining. But the fact that Pollack's a woman has nothing to do with it.

Let me finish with a question: Who, out of the following, do you think most likely to give you an honest opinion about Marvel Comics: Stan Lee, Tom DeFalco, Fabian Nicieza (according to Gillian's letter they're writers and so must be qualified to do so) or someone who went down the comic shop and actually bought one of their titles?

Valueless criticism? I don't really think so.

Editor's note: When submitting pieces for Comment, *readers are reminded to make their submissions clear, concise and of general interest.*

Personal rebuttals to previously published comments will only be considered for publication if they are of interest to the majority of readers and explain fully the context of their responses.

As such they should clearly reintroduce subjects rather than merely refer to their existance in an earlier ***Comics International.***

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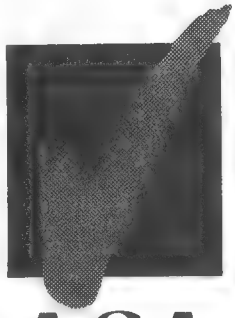

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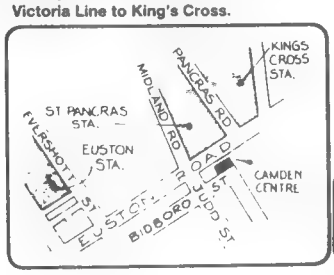

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COMICS ECONOMICS

The direct sale market now represents over 85% of US comics publishers sales revenue. The following shows the top titles ordered through the four leading UK & US direct sales distributors. As such it does not reflect retail sales, but instead total orders placed by traders anticipating their retail sales three months ahead. *compiled by Phil Hall*

Direct Market order charts: March 1994 titles

Titan Distributors (UK) Top 50 Titles

1	Spawn/Batman ($3.95) ..... Image	26	Shadow of the Bat 27 ($1.75) .... DC
2	X-Men 32 ($1.50) ..... Marvel	27	Spider-Man/X-Factor 1 ($1.95) . Marvel
3	Uncanny X-Men 312 ($1.50) .. Marvel	28	Books of Magic 1 ($1.95) ..... DC
4	Batman/Spawn War Devil ($4.95) . DC	29	Fantastic Four 388 ($1.50) .... Marvel
5	Sandman 60 ($1.95) ..... DC	30	Deathblow 4 ($1.95) ..... Image
6	X-Force 34 ($1.50) ..... Marvel	31	Superman 89 ($1.50) ..... DC
7	X-Factor 102 ($1.50) ..... Marvel	32	Ghost Rider 2099 #1 ($2.25) .. Marvel
8	Cyclops/Phoenix 1 ($2.95) .... Marvel	33	Adventures of Superman 512 ($1.50) DC
9	Wolverine 81 ($1.95) ..... Marvel	34	Superman: Man of Steel 33 ($1.50) DC
10	WildC.A.T.s 9 ($1.95) ..... Image	35	Lobo 5 ($1.75) ..... DC
11	X-Men 2099 #8 ($1.50) ..... Marvel	36	Daredevil 328 ($1.50) ..... Marvel
12	Hellblazer 77 ($1.75) ..... DC	37	Action Comics 699 ($1.50) ..... DC
13	Batman 507 ($1.50) ..... DC	38	Lobo: A Contract on Gawd 2 ($1.95) DC
14	Sin City 5 ($2.95) ..... Dark Horse	39	The Maxx 9 ($1.95) ..... Image
15	Previews vol 4 #3 ($2.00) ... Diamond	40	Marvels 4 ($5.95) ..... Marvel
16	Pitt 4 ($1.95) ..... Image	41	Spider-Man 46 ($1.95) ..... Marvel
17	Legends/Dark Knight 60 ($1.75) ... DC	42	Venom: The Mace 1 3 ($2.95) . Marvel
18	X-Factor Annual 9 ($2.95) .... Marvel	43	Avengers 374 ($1.50) ..... Marvel
19	Detective Comics 674 ($1.50) .... DC	44	Colonial Marines 9 ($2.50) . Dark Horse
20	Cable 11 ($2.00) ..... Marvel	45	Catwoman 10 ($1.75) ..... DC
21	Excalibur 77 ($1.95) ..... Marvel	46	Silver Surfer 92 ($1.50) ..... Marvel
22	Aliens/Predator 5 ($2.50) .. Dark Horse	47	Savage Dragon 9 ($1.95) ..... Image
23	Incredible Hulk 417 ($1.50) ... Marvel	48	Music of the Spears 3 (2.50) Dark Horse
24	Spider-Man 2099 #19 ($1.50) . Marvel	49	Kindred 1 ($2.50) ..... Image
25	Amazing Spider-Man 389 ($1.50) Marvel	50	Shade the Changing Man 47 ($1.95) DC

First Choice Wholesale (UK) Top 50 Titles

1	Spawn/Batman ($3.95) ..... Image	26	Spider-Man/X-Factor 1 ($1.95) . Marvel
2	Batman/Spawn ($4.95) ..... DC	27	Shadow of the Bat 27 ($1.75) .... DC
3	X-Men 32 ($1.50) ..... Marvel	28	Spider-Man 2099 #19 ($1.50) . Marvel
4	Uncanny X-Men 312 ($1.50) .. Marvel	29	Incredible Hulk 417 ($1.50) ... Marvel
5	Cyclops & Phoenix 1 ($2.95) .. Marvel	30	Catwoman 10 ($1.50) ..... DC
6	Sandman 60 ($1.95) ..... DC	31	Maxx 9 ($1.95) ..... Image
7	Rune 3 ($1.95) ..... Malibu	32	Kindred 1 ($2.50) ..... Image
8	Pitt 4 ($1.95) ..... Image	33	Cable 11 ($2.00) ..... Marvel
9	Books of Magic 1 ($1.95) ..... DC	34	Sin City 4 ($2.95) ..... Dark Horse
10	Wolverine 81 ($1.75) ..... Marvel	35	X-Men 2099 #8 ($1.50) ..... Marvel
11	Lobo: Contract on Gawd 2 ($1.75) . DC	36	Robin 6 ($1.50) ..... DC
12	X-Force 34 ($1.50) ..... Marvel	37	Music of the Spears 3 (2.50) Dark Horse
13	X-Factor 102 ($1.50) ..... Marvel	38	X-Factor Annual 9 ($2.95) .... Marvel
14	Simpsons Comics 3 ($1.95) ... Bongo	39	Charlemagne 1 ($2.95) ..... Defiant
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16	Lobo 5 ($1.75) ..... DC	41	Adventures/Superman 512 ($1.50) . DC
17	WildC.A.T.s 9 ($1.95) ..... Image	42	Action Comics 699 ($1.50) ..... DC
18	Amazing Spider-Man 389 ($1.50) Marvel	43	Superboy 4 ($1.50) ..... DC
19	Ghost Rider 2099 #1 ($2.25) .. Marvel	44	Shade the Changing Man 47 ($1.95) DC
20	Marvels 4 ($5.95) ..... Marvel	45	Star Trek DS9 #8 ($1.95) .... Malibu
21	Batman 507 ($1.50) ..... DC	46	Superman 89 ($1.50) ..... DC
22	Daredevil 328 ($1.50) ..... Marvel	47	Superman Man of Steel 33 ($1.50) DC
23	Detective Comics 674 ($1.50) .... DC	48	War Machine 2 ($1.50) ..... Marvel
24	Aliens/Predator 5 ($2.50) .. Dark Horse	49	Catwoman Annual 1 ($2.95) ..... DC
25	Legends/Dark Knight 60 ($1.75) ... DC	50	Savage Dragon 9 ($1.95) ..... Image

Diamond Distributors (US) Top 50 Titles

1	Spawn/Batman ($3.95) ..... Image	26	Deathblow 4 ($1.95) ..... Image
2	X-Men 32 ($1.50) ..... Marvel	27	Maxx 9 ($1.95) ..... Image
3	Batman/Spawn War Devil ($4.95) . DC	28	Spider-Man/X-Factor 1 ($1.95) . Marvel
4	Uncanny X-Men 312 ($1.50) .. Marvel	29	Gen-13 #2 ($2.50) ..... Image
5	Cyclops & Phoenix 1 ($2.95) .. Marvel	30	Shadow of the Bat 27 ($1.75) .... DC
6	Wolverine 81 ($1.95) ..... Marvel	31	Superboy 4 ($1.50) ..... DC
7	Pitt 5 ($1.95) ..... Image	32	Savage Dragon 9 ($1.95) ..... Image
8	WildC.A.T.s 9 ($2.50) ..... Image	33	Spider-Man 2099 #19 ($1.50) . Marvel
9	X-Force 34 ($1.50) ..... Marvel	34	Spider-Man 46 ($1.75) ..... Marvel
10	Ghost Rider 2099 #1 ($2.25) .. Marvel	35	Man of Steel Annual 3 ($2.95) .... DC
11	X-Men 2099 #8 ($1.50) ..... Marvel	36	Armorines 1 ($2.25) ..... Valiant
12	Superman 89 ($1.50) ..... DC	37	Fantastic Four 388 ($2.95) .... Marvel
13	Superman Man of Steel 33 ($1.50) DC	38	Shadowhawk III #4 ($1.95) .... Image
14	Adventures/Superman 512 ($1.50) . DC	39	Legends/Dark Knight 60 ($1.75) ... DC
15	Action Comics 699 ($1.50) ..... DC	40	Supergirl 4 ($1.50) ..... DC
16	X-Factor 102 ($1.50) ..... Marvel	41	X-Factor Annual 9 ($2.95) .... Marvel
17	Batman 507 ($1.50) ..... DC	42	Team Youngblood 7 ($1.95) ... Image
18	Amazing Spider-Man 389 ($1.50) Marvel	43	Catwoman 10 ($1.75) ..... DC
19	Venom The Mace 1 ($2.95) ... Marvel	44	Incredible Hulk 417 $1.50) .... Marvel
20	Kindred 1 ($2.50) ..... Image	45	Brigade 9 ($1.95) ..... Image
21	Beavis & Butt-Head 3 ($1.95) . Marvel	46	Simpsons Comics 3 ($1.95) ... Bongo
22	Detective Comics 674 ($1.50) .... DC	47	Steel 4 ($1.50) ..... DC
23	Prophet 5 ($1.95) ..... Image	48	Am Spider-Man Annual 28 (2.95) Marvel
24	Marvels 4 ($5.95) ..... Marvel	49	Robin 7 ($1.50) ..... DC
25	Cable 11 ($2.00) ..... Marvel	50	Excalibur 77 ($1.95) ..... Marvel

Capital City Distribution (US) Top 50 Titles

1	Spawn/Batman ($3.95) ..... Image	26	Shadow of the Bat 27 ($1.75) ..... DC
2	Batman/Spawn: War Devil ($4.95) .. DC	27	Prophet 5 ($1.95) ..... Image
3	X-Men 32 ($1.50) ..... Marvel	28	Maxx 9 ($1.95) ..... Image
4	Uncanny X-Men 312 ($1.50) ... Marvel	29	Man of Steel Annual 3 ($2.95) ..... DC
5	Cyclops & Phoenix 1 ($2.95) ... Marvel	30	Spider-Man 2099 #19 ($1.50) .. Marvel
6	Wolverine 81 ($1.95) ..... Marvel	31	Deathblow 4 ($1.95) ..... Image
7	Ghost Rider 2099 #1 ($2.25) ... Marvel	32	Superboy 4 ($1.50) ..... DC
8	Pitt 4 ($1.95) ..... Image	33	Spider-Man 46 ($1.95) ..... Marvel
9	X-Men 2099 #8 ($1.50) ..... Marvel	34	Legends/Dark Knight 60 ($1.75) ... DC
10	X-Force 343 ($1.50) ..... Marvel	35	Savage Dragon 9 ($1.95) ..... Image
11	WildC.A.T.s 9 ($1.95) ..... Image	36	Am Spider-Man Annual 28 ($2.95) Marvel
12	Superman 89 ($1.50) ..... DC	37	X-Factor Annual 9 ($2.95) ..... Marvel
13	Batman 507 ($1.50) ..... DC	38	Armorines 1 ($2.95) ..... Valiant
14	Superman Man of Steel 33 ($1.50) . DC	39	Gen-13 #2 ($2.50) ..... Image
15	Adventures/Superman 512 ($1.50) .. DC	40	Hulk 417 ($1.50) ..... Marvel
16	Action Comics 699 ($1.50) ..... DC	41	Supergirl 4 ($1.50) ..... DC
17	Beavis & Butt-Head 3 ($1.95) .. Marvel	42	Fantastic Four 388 ($1.50) .... Marvel
18	Amazing Spider-Man 389 ($1.50) Marvel	43	Catwoman 10 ($1.75) ..... DC
19	X-Factor 102 ($1.50) ..... Marvel	44	Shadowhawk III 4 ($1.95) ..... Image
20	Detective Comics 674 ($1.50) ..... DC	45	Simpsons Comics 3 ($2.25) .... Bongo
21	Spider-Man/X-Factor ($1.95) ... Marvel	46	Robin 7 ($1.50) ..... DC
22	Kindred 1 ($1.95) ..... Image	47	Steel 4 ($1.50) ..... DC
23	Venom The Mace 1 ($2.95) .... Marvel	48	Web of Spider-Man 112 ($1.50) . Marvel
24	Marvels 4 ($5.95) ..... Marvel	49	Daredevil 328 ($1.50) ..... Marvel
25	Cable 11 ($2.00) ..... Marvel	50	Excalibur 77 ($1.95) ..... Marvel

Comics International Top 50: 03/94

WHILE the facing page's charts for the two major US distributors and their UK equivalents throw up interesting differences between buying trends in each country, to overview the industry, **Comics International** also produces its own top fifty chart.

Taking the order levels from each company and factoring in the size of each operation, we are able to produce a chart reflecting the entire month with far greater accuracy than those produced for the record, film or book industry.

As always, this represents the trade orders for titles — meaning retailers believe they can sell the books they are ordering. Whether consumers choose to buy them is a different matter. (Key: re = re-entry)

1	(new)	Spawn/Batman ($3.95)	Image
2	(1)	X-Men 32 ($1.50)	Marvel
3	(new)	Batman/Spawn: War Devil ($4.95)	DC
4	(2)	Uncanny X-Men 312 ($1.95)	Marvel
5	(new)	Adventures/Cyclops & Phoenix 1 ($2.95)	Marvel
6	(4)	Wolverine 81 ($1.75)	Marvel
7	(5)	Pitt 4 ($1.95)	Image
8	(7)	X-Force 34 ($1.50)	Marvel
9	(8)	WildC.A.T.s 9 ($1.95)	Image
10	(6)	X-Men 2099 #8 ($1.50)	Marvel
11	(3)	Amazing Spider-Man 389 ($1.50)	Marvel
12	(new)	Ghost Rider 2099 #1 ($2.25)	Marvel
13	(10)	Adventures of Superman 512 ($1.50)	DC
14	(11)	Superman Man of Steel 33 ($1.50)	DC
15	(9)	Superman 89 ($1.50)	DC
16	(16)	Action Comics 699 ($1.50)	DC
17	(14)	X-Factor 101 ($1.50)	Marvel
18	(13)	Batman 507 ($1.50)	DC
19	(re)	Marvels 4 ($5.95)	Marvel
20	(new)	Venom The Mace 1 ($2.95)	Marvel
21	(19)	Detective Comics 674 ($1.50)	DC
22	(new)	Kindred 1 ($2.50)	Image
23	(new)	Spider-Man/X-Factor 1 ($1.95)	Marvel
24	(22)	Cable 11 ($2.00)	Marvel
25	(29)	Shadow of the Bat 27 ($1.75)	DC
26	(16)	Beavis & Butt-Head 3 ($1.95)	Marvel
27	(new)	Prophet 5 ($1.95)	Image
28	(re)	Deathblow 4 ($1.95)	Image
29	(19)	Maxx 9 ($1.95)	Image
30	(29)	Legends of the Dark Knight 60 ($1.75)	DC
31	(24)	Superboy 4 ($1.50)	DC
32	(new)	Superman Man of Steel Annual 3 ($2.95)	DC
33	(26)	Spider-Man 2099 #19 ($1.50)	Marvel
34	(21)	Spider-Man 46 ($1.95)	Marvel
35	(new)	X-Factor Annual 9 ($2.95)	Marvel
36	(new)	Armorines 1 ($2.25)	Valiant
37	(44)	Incredible Hulk 417 ($1.50)	Marvel
38	(new)	Amazing Spider-Man Annual 28 ($2.95)	Marvel
39	(15)	Fantastic Four 388 ($1.50)	Marvel
40	(32)	Supergirl 2 ($1.50)	DC
41	(18)	Gen-13 #2 ($2.50)	Image
42	(25)	Shadowhawk III #3 ($1.95)	Image
43	(re)	Simpsons Comics 3 ($1.95)	Bongo
44	(34)	Steel 3 ($1.50)	DC
45	(39)	Catwoman 10 ($1.75)	DC
46	(=)	Robin 6 ($1.50)	DC
47	(37)	Brigade 8 ($1.95)	Image
48	(41)	Team Youngblood 7 ($1.95)	Image
49	(=)	Excalibur 77 ($1.95)	Marvel
50	(43)	Daredevil 328 ($1.50)	Marvel

Marvel Comics with 48% of the chart regained the 4% it lost last month despite losing the top spot and having 15 titles drop down the chart.

Holding 6 of the top 10 for the second consecutive month, this time with six X books. The **X-Men** family of titles continue to dominate and although they have mainly slipped down the charts this month, it is due to the oneshot **Batman** and **Spawn** crossovers. Marvel's highest new entry (at #5) is **The Adventures of Cyclops and Phoenix**, a $2.95 mini series following events after the wedding of Scott Summers and Jean Grey, which was ordered in greater quantities than all but the top two **X-Men** titles.

Ghost Rider 2099 #1 is a high entry at #12, but the slow decline in support for the 2099 family of titles can be seen by the constant sliding of the **X-Men 2099** and **Spider-Man 2099** books. Expect **Ghost Rider 2099** to feature in the top fifty for as long as popular art team Chris (**Shade**) Bachalo and Mark (**Miracleman**) Buckingham remain on the book.

Other Marvel movers are eclipsed by the ever-improving **Incredible Hulk** which is still, very much, on an upward trend. The creative team of David, Frank and Smith seems to be the main cause of the steady return to, arguably, Marvel's most consistent title. This is the fourth month the book has continued to feature in the top 50.

Excalibur is benefitting from becoming a mainstream mutant title. Apparently sales now excede those when Alan Davis took the book to its creative peak. Despite not moving in this month's chart, it can be considered a rise because of the number of new entries, which have pushed other regular top 50 titles completely out of the chart.

Marvel has two annuals in the top fifty, and the **Spider-Man/X-Factor** crossover which, because of its teaming up of characters from two constant top 50 entrants, is likely to remain in the 50 for the duration of its three-issue run.

Marvels #4's re-entry underlines the growing support for one of the better mini-series Marvel is producing. The resurgence of later **Daredevil: Man Without Fear** issues showed many retailers had underordered middle issues of the five-parter. **Marvels** issue 2 and 3 did not even place in the top 50 and issue 4 has placed much higher (at #19) than issue 1 did (at #48). An indication that issues 2 and 3 may well be in very limited supply as back issue sales on this title continue to increase.

Image Comics continues to fluctuate in chart performance with 18% this month, a drop of 6% on last month, but an overall better showing in terms of positions. The **Spawn/Batman** crossover hit the top spot beating DC's more expensive version which still managed a very respectable #3.

Prophet, a title which lately made the lower reaches of the top 50, has reappeared at #27 with issue 5 being produced by Rob Liefeld and Stephen (**Moon Knight**) Platt. The "big-name" Extreme title should continue to feature in the chart, though other Extreme studio titles appear to be on a sliding trend. **Supreme** no longer features in the 50 while **Brigade** and **Team Youngblood** hang in at #47 and #48.

Maxx 9, though down on previous months, is becoming a constant in the chart again, thanks largely to the boost of a **Pitt** crossover.

Deathblow is another re-entry, but this Jim Lee title is showing signs of slipping further with the news that Lee is no longer to draw the title. Tim Sale is to handle art from issue 5. Another new entry from the Jim Lee studio is **Kindred**, which placed at 22, but like **Gen-13** (this month's biggest faller) we can expect this title's time in the top 50 to be limited, especially with a $2.50 price tag.

WildC.A.T.s and **Pitt** have both remained strong, giving Image three title in the top ten for four consecutive months.

DC Comics increases its share yet again, up to 30% of the top 50. **Superman** titles are all down, but again this is due largely to the Spawn and Batman crossover. The related titles continue to impress by holding tenaciously on to top 50 positions and **Supergirl**'s chart performance over the four months of her mini-series has been exceptional.

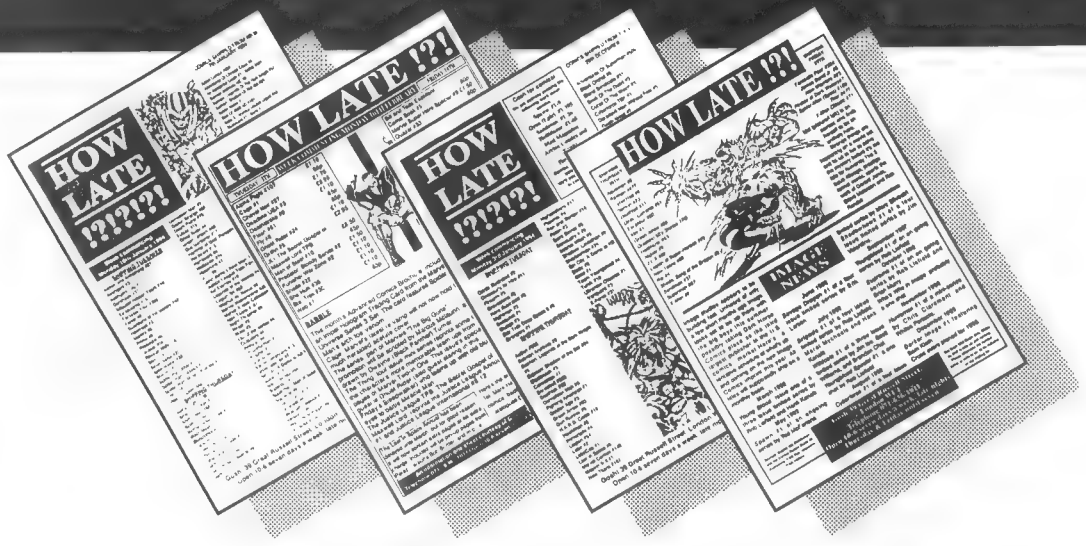
Green Lantern's absence is due to no comic shipping this month, possibly a bad move by DC after successfully managing to build up sales momentum on the one-time flagging title.

Batman: Shadow of the Bat continues to grow in strength. After its re-entry in the charts three months ago, sales have continued to remain steady. **Robin** continues to please, with #6 palced at #46.

Valiant drops once more to a 2% share of the chart, with only **Armorines** #1 placing and that at only position 36. **Ninjak** drops out of the 50, arguably due to the absence of fan-favourite artist Joe Quesada.

Bongo Comics continues to hold a 100% record of books charting with the bi-monthly **Simpsons Comics** 3 reappearing at #43.

A free weekly guide to next week's comics



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Comics International, 8 Trinity Road, London N2 8JJ

Comics International invites you to submit your comics-related queries, both for your own enlightenment, and that of our general readership.

Graham Trigg, Flat 3, 167 Greens Lane, London

Who publishes **Ogri** cartoons, apart from **Bike** magazine? I believe they are do exist. Staff in London shops are certainly aware of Ogri, but don't have any info.

I'm also interested in any other work by cartoonist Paul Sample, like *Trux*, *Spider* and *Rodney Reason*. There must be compilations in someone's miscellaneous section?

*Due to ship in May from Ogri Marketing is a selection of **Ogri** merchandise including **Ogri Book 3**, and an **Ogri Omnibus**, which are reprinting some of the best strips from over the last few years.*

*Ask your local retailer to order these and the various T-shirts, pins and paraphenalia from the March edition of **Previews UK**.*

A. J. Dempsey, 13 Stanley Road, Birkenhead, Merseyside

It was with a glad heart that I saw the Bravura advertisement in **Comics International #39**. I had written to Malibu regarding the stamp program in the USA. Fortunately, any reply I now receive will be superfluous.

When I first saw the advert for the Bravura imprint with its line-up of talent, I made a mental note to pick up the Bravura titles. However, upon seeing the list of comics on offer, then I had to make sure of taking part.

I must say that as a 30 year old father I have long ago dispensed with the assorted X-titles and their Image counterparts, a morass of singularly named groups, whose members are a collective group of psychopaths and murderers rampaging around in tales with no story content whatsoever.

Bravura, to me, represents a throwback to story-led comics with personal favourites like, David, Chaykin, Starlin, Simonson, et al. Proven storytellers with great track records.

I must say, the best news for last year for comics *readers* was the setting up of the Bravura and Legend imprints. The two groups of creators could almost be interchangeable in terms of quality.

But in the advert it made no mention of any money that may be necessary towards postage, etc. Also would it be possible to send me a stamp card?

Finally, when in my local comic shop buying **'Breed 1**, someone about 15 said, "You're not going to take the stamp out, are you? It'll be worth more if you don't." Aarrrgghhh!

The stamp card printed this month, and in #39 is acceptable for readers to use. They can be mailed to us for collection. We are not charging for mailing. Our aim - with Malibu - is to avoid repeating the fiasco over the 1993 Valiant coupon scheme.

Shaun Dixon, 37 Dock Road, Berwick-on-Tweed.

I have in my collection a copy of Fantagraphics' **Stickboy 1**.

Could you tell me of any other appearances by this character or any other published work of Dennis Worden?

We can't help you, but perhaps one of our readers can enlighten us all?

J.D. King, 85 Wolborough Street, Newton Abbott, Devon

I'm hoping you or some **Comics International** readers can help answer some questions that have been niggling me over a curiosity I bought in a charity shop a few years ago: a **Metal Men** Annual.

From the outside it looks like your typical '60s British annual. Hard cover, both the front and back are identical, depicting the Metal Men versus the Gas Gang. In the bottom right hand corner is a square with the words *You won't believe your eyes when you read all about the incredible adventures of the unpredictable Metal Men, plus more superheroes to amaze you!*

Inside the front and back covers are a number of head-and-shoulder drawings of various DC heroes and villains; Metal Men, Batman, Flash, Green Lantern, etc., including obscure characters like Universo, Dr Polaris and even Dr Yes!

However, the interior of the annual would have comprised of six 1960s American DC comics bound together: **Metal Men** 20 and 25; **Superman** 190; **Batman** 181; **Tomahawk** 108 & **Bob Hope** 104.

I say "would have" as sadly in my copy only the covers remain to all but two of the comics!

So what I'd like to know is how did the comics come to be bound in this "annual" form? And does anyone else have one of these **Metal Men Annuals**.

If so I'd be curious to know if it contains the same comics or not.

Finally, if it were in better condition (ie. with its full compliment of comics) would it be worth anything, or is it just an interesting oddity?

Value first: nothing, an interesting oddity. Rebinds were a 60s and 70s solution for sales returns.

I encountered it first hand when I worked for the sole perpetrator of ripping off the covers of 3-4 magazines then gluing them into a "Bumper Special", a "Three-In-One" or even a hardback masquerading as a Christmas annual.

Thorpe & Porter, famous for starting to import US comics (with November 1959 cover dates) and ending the ND drought, were distributors. As Portman they still are, with DCs.

When sale-or-return actually meant seeing returned unsold full copies instead of return slips, T&P soon found themselves with thousands of DCs, Marvels, crime-puzzle-romance magazines and such.

Either for the publishers or themselves (when they'd imported US titles firm sale) they would recycle the unsolds at seasides during summer, often with sale prices stamped on the covers.

Leftovers, for their third innings, would become rebinds. This way virtually 100% of the print run could be sold through the trade.

*As middle of the three editors of the 27-year run of the UK **Mad** (sadly departed with its January 1994 issue), I tried to ensure rebinds had sequential issues of the title, to elevate their status, like bound volumes.*

But cover copy and visuals always had to be vague as different issues would invariably be used up to make up the rebinds.

(Dez Skinn, in nostalgic mode)

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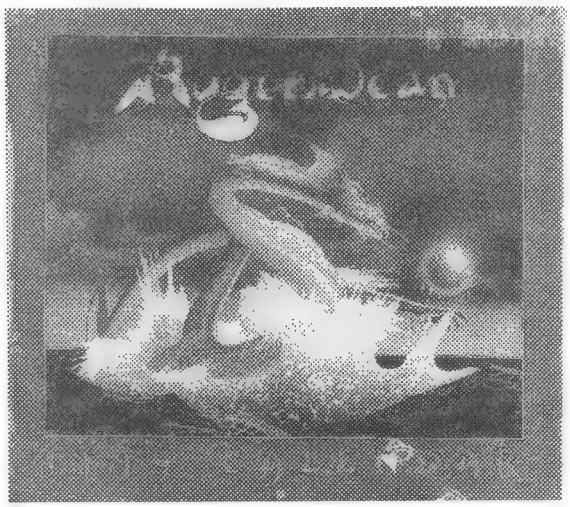
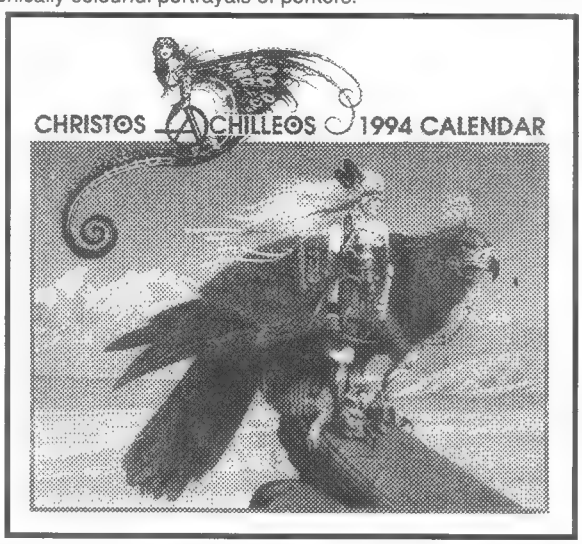


4006 Roger Dean: Cover Album designer for Asia, YES, & OSIBISA and futuristic fantasist. *Recommended.*

4001 Magnificent Dreams: Pre-Raphaelite paintings from the Walker Art Gallery in Liverpool. If you like Barry Windsor Smith's art, and who doesn't, this calendar will open a window and show you some of his original inspiration and roots.
4007 The Blues: from the extensive photo archive of Steven C. La Vere here are twelve duo tone photos of Blues greats like David "Honeyboy" Edwards and Memphis Minnie.
4012 Patrick Woodroffe: Remember Mythopoeikon; that was a retrospective of Patrick's work. He is one of the best science fantasy artists in the business.
4037 Celtic Symbolism: John Duncan had an enormous impact on Scottish Art with his elegant portrayals of his overriding passion, the Celtic Myths.
4038 Dinosaurs: As realistic as current scientific thought will allow, these wonderful paintings of Dinosaurs in their own habitat could well have inspired some of the scenes in Jurasic Park.
4043 Grateful Dead: Who's a Deadhead then? This San Francisco Rock Band keeps on trucking after 20 years, packed with pictures and Grateful Dead trivia.
4046 Classic Jazz: Does jazz appeal to Comics fans? I think it does. These are classic back stage black and white photos by Milt Hinton included are Krupa, Dizzy, Eckstine, Turner, Calloway, Cozy Cole and more.
4053 Bob Marley: After years of intense litigation the question of Bob Marley's estate has finally been settled releasing many rarely seen photos including these.
4056 Maxfield Parrish: Around the turn of the century Parrish produced some of the best remembered and widely distributed images in the world. Magazine covers, calendars, advertisements, all in his own unique style. *Recommended.*
4063 Women Bodybuiliders: Almost an excuse for fetishism this one. Paul Goode has been photographing women bodybuilders for over 10 years and these 12 black and white images are an excellent exercise in form and style.
4068 Deep Space: Photographs taken by the Anglo Australian Observatory of images taken separately in red, green and blue light, then delicately and accurately combined to give a rich and lustrous impression of the colours in Deep Space.
4086 Rock Art: Family Dog concert posters from 60's San Franciso. Art by Moscoso, Mouse, Kelley, Griffin. Many of whom went on to create incredible airbrush work.
4087 M.C. Escher: Passages: Escher was the master of illustrating impossible buildings, perspectives that couldn't be, self perpetuating waterfalls and many other fascinating images.
4089 Shamen: Susan Boulet: The paintings of Susan Boulet get better and better, I've followed her work for the last seven years and her interpretive melding of human and beast in all its Shamanistic and familiar forms is truly a visual feast.
4100 Unicorns: If you like horses with solidly erectile tissue stuck on their foreheads, then this one is a must.
4101 Art Nouveau: If you like art nouveau from artists like Parrish, Toulouse-Lautrec and Rossetti, then invest £2.95 and decorate your walls.
4105 Fairies: The title sounds wimpy, but the subject matter interpretation is not. The attention to detail and depth of imagination from the artists is worth a lot more than a mesely £2.95.
4108 Mythology: Late 19th and early 20th century interpretations of various key scenes from different myths.
4114 Travel Posters: Early travel posters from around the world, mostly art deco or 1920's neo realism. Good decoration for any wall.
4145 Pigs: One of the two photographic calendars in our selection, 12 graphically colourful portrayals of porkers.



4024 Christos Achilleos: Brilliant book cover illustrator, best known for his Warrior Women images, ten of which are in this superb calendar.

Each of these exquisite Calendars is just £2.95 and multiple purchases are welcome.
ANY 5 CALENDARS *just* £12.50. ANY 10 CALENDARS just £19.95.
plus a flat fee of £2.00 for delivery whatever the size of your order. These 1994 Calendars can be added to you comic order so that only one delivery fee is payable. Our normal ordering procedures apply (check third page of our comic advertisement) except that Credit Card orders cannot be actioned for less than three calendars. So go ahead, treat your walls to a gift today.

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RETAIL index

Key to abbreviations used

imp	= air imported new issues
back	= back issues stocked
s-p	= small press & fanzines
merch	= comics-related trading cards, T-shirts, posters, models, etc
ind	= US independent comics (non-newsstand titles)
Brit	= British comics & albums
frgn	= foreign language comics
u/g	= underground comics
gn	= graphic novels & trade paperback editions
STO	= standing order service, new comics reserved
RPG	= role playing games

CENTRAL LONDON

■ **Acme Comic Shop**, 391 Coldharbour Lane, London SW9 8LQ (near Brixton tube) Mon-Thur 10-6; Fri 10-7; Sat 9.30-6.30 (imp, back, ind, merch, Brit, u/g, gn, STO, wants lists welcomed) 071-274 6697

■ **Avalon Comics**, 143 Lavender Hill, London SW11. Mon-Thur 10.00-5.45, Fri 10.00-7.00; Sat 9.30-6.00 (imp, back, ind, Brit, gn, STO) 071-924 3609

■ **Comic Showcase**, 76 Neal St, London WC2. Mon - Wed 10-6; Thurs - Sat 10-7; Sun 12-5 (imp, back s-p, merch, ind, u/g, Brit, gn, cartoon books, original art) 071-240 3664

■ **Forbidden Planet**, 71 New Oxford St, London WC1A 1DG. Mon - Wed + Sat 10-6; Thurs + Fri 10-7 (imp, back s-p, merch, ind, u/g, Brit, gn, film & tv) *new no: 071 836 4179*

■ **Gosh!** 39 Great Russell Street, London WC1 (opposite British Museum) 10-6 7 days a week inc Bank Hols. Late Thur-Fri til 7 (imp, back, merch, ind, Brit, frgn, u/g, gn, STO, largest selection of newspaper strip compilations in UK) 071 636 1011

■ **Graphically Speaking**, 120 Holloway Road, London N7. Mon-Wed, Fri & Sat 11-6, Thur 11-7, Sun 12-4 (imp, back, merch, gn, ind, STO) 071 607 7297

■ **Mega-City Comics**, 18 Inverness Street, Camden Town, London NW1 7HJ. Mon-Sun 10-6; late Thurs + Fri to 7. (imp, back, merch, s-p, ind, Brit, u/g, gn, film-tv fantasy, horror, body art, subculture, STO) 071 485 9320

■ **Platinum Age Comics/Bayswater Books**, 27 Craven Terrace, Lancaster Gate, London W2 3EL. Mon - Sat 11-7 (but sometimes till midnight!) (back, ind, u/g, general 2nd hand books, search service) 071 402 7398

■ **Stateside Comics PLC at Hamleys**, 4th Floor, 188/196 Regent Street, London W1 6BT. Mon-Wed 10-6.30; Thur 10-8; Fri 10-7; Sat 9.30-7; Sun 12-6 (imp, back, ind, gn merch, Brit, STO) 071-287 3097

■ **Stateside Comics PLC at Virgin Megastore**, 14 Oxford Street, London W1N 9FL. Mon-Sat 9.30-8.00; Sun 12.00-7.00 (imp, back, ind, s-p, merch, Brit, gn, STO) 071-637 4066 (fax 071 637 3966)

■ **Stateside Comics PLC at Virgin**, 1st Floor, Virgin Marble Arch, 527-531 Oxford St, London W1. Mon-Wed & Fri 9.30-7.30; Thurs 9.30-8; Sat 9-7.30; Sun 12-7 (imp, back, ind, s-p, merch, Brit, gn, STO) 071-499 8839

OUTER LONDON

■ **Altered Images**, 6 The Arcade, High St, Sutton, Surrey SM1 1ET. Mon-Wed & Fri 10-5.30; Thurs 10 - 6.30; Sat 9 - 6 (imp, back, ind merch, Brit, gn, STO) 081 770 3815

■ **Andy's Comic Cavern**, Windsor Open Market (back of Woolworth's), Bachelors Acre, Windsor. Sats only 7.30-4.00 (imp, back, ind, gn, STO) Free delivery for Windsor & Slough area. 0753 853381

■ **Atomic Comics**, 1112 High Rd, Chadwell Heath, Romford, Essex RM6 4AH. Mon-Sat 10 -6 excl Fri 10-7 (imp, back, s-p, ind, merch, u/g, Brit, gn, STO, 2nd hand horror fantasy sf bks, original art) 081-597 8547

■ **Calamity Comics**, 160 Station Road, Harrow, Middlesex HA1 2HR. Mon-Wed 10-6, Thurs & Fri 10-7; Sat 9.30-6 (imp, back, s-p, merch, ind, u/g, Brit, gn, STO, fantasy tv & film bks & merch, Sega & Nintendo game cartridges, videos) 081-427 3831

■ **Calamity Comics 2**, 90 Queens Road, The Broadway, Watford, Herts WD1 2LA. Mon-Tues 10-5.30; closed Wed; Thurs & Fri 10-7; Sat 9.30-5.30 (imp, back, s-p, merch, ind, u/g, Brit, gn, STO, fantasy tv & film bks & merch, videos) 0923 249293

■ **Comic Shack**, 720 High Road, Leytonstone, London E11 3NN. Mon-Thurs 9.30-5.30; Fri & Sat 9.30-5.30; Sun 11-5.30. Also by appointment (imp, back, s-p, merch, u/g, gn, hbks) 081-539 7260/081-555 9303 (eve)

■ **Dynamic Comics**, Units 43-47, In Shops Centre, 68 Church Street, Croydon, Surrey CR0 1RB. Mon - Sat 9 - 5.30 (imp, back, ind, s-p, Brit, u/g, gn, STO, merch) phone & fax 081-681 2597

■ **Edge of Forever, The**, 82 b Broadway, Bexleyheath, Kent DA6 7LW. Mon-Wed 10-6; Thurs 10-7; Fri 10-8; Sat 9-6 (imp, back, s-p merch, ind, Brit, gn, STO) 081-298 1363

■ **Gary's Book & Comic Stall**, Site A65, The High Street, Walthamstow, London E17. Thur + Fri 10-5; Sat 8-5.30. Tube: Walthamstow Central (imp, back, s-p, ind, gn, STO, annuals, children's books)

■ **Krypton Komics**, 252 High Rd, Tottenham, London N15 4AJ (next to Tesco) Mon-Wed 10-6; Thur-Fri 9.30-7; Sat 9-6. Tube: Seven Sisters Road. (imp, back, s-p, ind, gn, STO) 081-801 5378

■ **Readers Dream**, 100A Harlington Road West, Feltham (near Heathrow airport) Middx TW14 0JJ. Mon-Sat 9.30-6.00 excl Wed - closed (imp, back, gn, STO) 081-844 0780

■ **Skinny Melink's**, 66 Loampit Vale, Lewisham, London SE13. Mon-Thur 11- 6.30; Fri 11-7; Sat 10-6.30; Sun 11-4 (imp, back, ind s-p, u/g, gn, STO) 081-318 0499

■ **South London Book Centre**, 18-19 Stockwell Street, Greenwich, London SE10 9JN. Mon-Fri 10-6; Sat & Sun 9am-5.30pm (imp, back, ind, gn, u/g, 2nd hand & new SF-horror-fantasy novels, art bks, bargain bks, remainders) 081 659 9714 or 081 853 2151

■ **Stateside Comics PLC**, 125 East Barnet Road, Barnet, Herts EN4 8RF. Mon-Wed 10.00-7.00; Thur-Fri 10.00-8.00; Sat 9.00-6.00; Sun 10.00-3.00 (later by appointment). (imp, back, s-p, ind, u/g, Brit, frgn, tv-film & fantasy, gn, STO) 081-449 5535

■ **They Walk Among Us**, 30 Union Court, Sheen Rd, Richmond, Surrey TW9 1AA. Mon-Sat 9.30-5.30 excl Fri 9.30-6 (imp, merch, back, ind, Brit, u/g, gn, fantasy/s-f/horror books, sub-culture, STO, wants lists welcomed) Phone/fax 081 948 8476

■ **30th Century Comics**, Unit 12, Putney Market (1st Floor), Putney Exchange Shopping Centre, Putney High St., London SW15 1TW. Mon-Wed, Fri & Sat 9.00-6.00; Thu 9.00-7.00 (imp, back, ind, gn STO) 081 778 8094

■ **Time Trek**, 46 High Street, Bromley, Kent BR1 1TR. Mon - Sat 9 - 5.30 (late Thurs to 8) (imp, back, s-p, merch, ind, Brit, u/g, gn, sf TV & film related merch, STO) 081 313 0677

■ **Westside Comics**, 392 Uxbridge Road, Hayes, Middlesex UB4 0EL. Mon-Sat 10-6, late Thurs-Fri to 6.30. (imp, back, ind, Brit, gn, STO). 081-813 5019

SOUTH EAST

■ **American Comic Enterprise**, 1 Headgate Buildings, St John's Street, Colchester, Essex C02 7AD. Mon - Sat 10.00am - 5.30pm. (imp, back, s-p, merch, ind, u/g, Brit, gn, STO, RPG, rock t-shirts) 0206 561 912

■ **Cartoon Shop**, Upper Galleries, Eastgate Shopping Centre, Basildon, Essex. Mon - Wed & Sat 10-6, Thurs & Fri 10-8 (imp, back, s-p, ind, merch, Brit, u/g, gn, RPG) 0268 534194

■ **Cartoon Shop**, 21-22 Talza Way, Lower Ground Floor, Victoria Circus Centre, Southend-on-Sea, Essex. Mon - Sat 9.30 - 5.30 (imp, back, s-p, ind, merch, Brit, u/g, gn, RPG) 0702 613021

■ **The Comic Rocket**, 75a Camden Road, Tunbridge Wells, Kent. Mon-Wed 10.00 - 4.30; Thur-Fri 10.00 - 7.30; Sat 9.30 - 5.30 (imp, back, ind, s-p, merch, gn, u/g, STO) 0892 518771

■ **Comic Showcase**, 19-20 St Clements St, Oxford. Mon-Sat 10-6 (imp, back, s-p, ind, merch, u/g, gn, STO) 0865-723680

● **Comics and Cards**, 84 St Mary Street, Southampton SO1 1NZ. Mon-Sat 8.00-7.00 (imp, back, s-p, merch, ind, Brit, u/g, gn, STO) phone/fax: 0703 235324

■ **David's Comics**, 3 Sydney Street, Brighton, Sussex BN1 4EN. Mon-Fri 9.30-6; Sat 9-6. (imp, back, ind, u/g, Brit, STO, gn, exchange, club discount) 0273 690223

■ **Excaliber Comics**, 24 The Hornet, Chichester, West Sussex PO19 4JG. Mon - Fri 10.00 - 5.30; Sat 9.00 - 6.00 (imp, back, ind, s-p, gn, merch, Brit, STO, RPG, videos) 0243 537070

■ **Incognito Comic Shop**, 14 Starnes Court, Union St, Maidstone, Kent ME14 1EB. Mon-Fri 10-5.30; Sat 9-5.30 (imp, back, ind, merch, gn, Brit, STO, film/tv related merch) 0622-683642

■ **Renegade Comics**, Unit 11, Elmes Arcade, High Street, Stevenage Old Town, Herts SG1 3EF. Mon -Sat 9-5.30 (imp, back, s-p, merch, ind, Brit, v/g, gn, STO, RPG) 0438 747468

■ **Siegi's Comics & Bags**, Unit 3, 6 Orange St, Canterbury, Kent. Mon-Sat 9-6 (imp, back, s-p, ind, merch, Brit, gn, STO, tv SF, gum cards, sf memorabilia) 0227 470840

■ **Slough Computers**, 245 High Street, Slough, Berks SL1 1BN. Mon-Sat 9.00-5.30. (imp, ind, gn, STO, Sega & Nintendo game carts) 0753 521594

■ **Whatever Comics**, 2 Burgate Lane, Canterbury, Kent CT1 2HH. Mon - Sat 10.00 - 5.30 (imp, back, s-p, merch, ind, Brit, u/g, gn, STO, model kits) 0227 453226

■ **Wokingham Comics & Trading Cards**, Wokingham Indoor Market, Town Hall, Market Place, Wokingham, Berkshire. Sats only (imp, back, ind, merch, gn, STO) 0734 790441

■ **Wonderworld**, 25 Albert Road, Southsea, Portsmouth PO5 3SQ. Tues-Sat 10-2, 3-6. (imp, back, ind, merch, Brit, gn, STO, FRPG & miniatures) 0705 833 272

■ **Wonderworld**, 133 St Mary Street, Southampton S01 1NX. Tues-Sat 10-6 (imp, back, merch, ind, Brit, gn, STO, FRPG & miniatures) 0703 634658

MIDLANDS

■ **Another World**, 23 Silver Street, Leicester LE1 5EU. Mon - Sat 9.00 - 5.30 (imp, back, ind, merch, Brit, frgn, u/g, gn, STO, RPG, rock t-shirts, alchemy metalware, rock memorabilia) 0533 515266

■ **Another World**, 11 Market Street, Nottingham. Mon - Sat 10.00 - 5.30 (imp, back, s-p, merch, ind, Brit, frgn, u/g, gn, STO, RPG, rock t-shirts, alchemy metalware, rock memorabilia) 0602 484122

■ **Arrival Comics & Books**, 2 Broad Street, Wolverhampton, WV1 1HP. Mon-Wed 10.30-5.30; closed Thurs; Fri-Sat 9.30-5.30. (imp, back, s-p, ind, Brit) 0902-313 660

■ **Bookworm**, Unit 3, 33-39 Tower Street, King's Lynn, Norfolk. Mon-Sat 11.00 - 4.00 (back, ind, u/g, Brit, gn, fantasy & sf, early Penguins, general fic & non-fic, records) 0553 760904/771880

■ **Central City Comics**, 4 Eagle Street, Ipswich, Suffolk IP4 1JB. Mon - Sat 10.00 - 6.00. (imp, back, s-p, merch, ind, u/g, Brit, frgn, gn, STO) 0473 233017

■ **Comics Unlimited**, 4 Clair Court, Lime Street, Bedford MK40 1NH. Mon - Sat 9.30 - 5.30. (imp, back, s-p, merch, ind, gn, Brit, u/g, STO, RPG) 0234 218984

■ **Comics Unlimited**, Unit 11, The Arcade, Letchworth, Hertfordshire. Mon - Sat 9.30 - 5.30. (imp, back, s-p, merch, ind, gn, Brit, u/g, STO, RPG) 0462 480018

■ **Demon Comics**, 12 Berrington Street, Hereford HR4 0BJ. Mon - Sat 9.30 - 5.30. (imp, back, merch, Brit, gn, STO, RPG, t-shirts, sci-fi models) 0432 358355

■ **Fantasy World**, 10 Market Square Arcade, Hanley, Stoke-on-Trent ST1 1NU. Mon - Sat 9.00 - 5.30 (imp, back, s-p, merch, ind, Brit, frgn, u/g, gn, STO, RPG, rock t-shirts, alchemy metalware, rock memorabilia) 0782 279294 (fax 0782 202381)

■ **The Final Frontier**, 29 St Nicholas Place, Leicester LE1 4LD. Mon - Fri 9.30 - 5.30; Sat 9.00 - 5.00. (imp, back, ind, Brit, gn, STO) Established 1984 0533 514347

■ **Ground Zero**, 11 Handley Arcade, Mansfield, Notts NG18 1NQ. Mon - Sat 9.00 - 5.00 (imp, back, merch, ind, Brit, STO, accessories) 0623 22017

■ **Magic Labyrinth**, 34-36 Rutland Street, Leicester, LE1 1RD Mon - Sat 9.30 - 6.00. (imp, back, ind, gn, u/g, frgn, merch, s-p, STO, RPG) 0533 518178 fax:0533 518179

■ **Mephisto Comics**, 81 Ber Street, Norwich, NR1 3RD. Mon-Sat 10-6 (imp, back, merch, gn, ind, s-p, u/g, Brit, STO) 0603 762762

■ **New Worlds**, 22 West Parade, Lincoln LN1 1JT. Mon-Sat 9.30-4.30 excl Wed - closed. (comics, bks, mags, sf & fantasy specialists) 0522 530069

■ **Nowhere Comics**, Units 7-8 Guildhall Mews, Goodall St, Walsall. (top end of market) Mon-Thur 10.30-5.30, Fri-Sat 9.30-5.30 (imp, back, s-p, merch, ind, Brit, u/g, gn, STO, videos) 0922 643352

■ **Nostalgia & Comics**, 14-16 Smallbrook, Queensway, Birmingham. Mon - Thurs 9.15 - 5.45, Fri + Sat 9.15 - 6.00 (imp, back, merch, gn, ind, s-p, u/g, Brit, STO) 021 643 0143

■ **Planet X**, 5 London Road, Worcester. Fri-Sat only 10-6 (imp, back, merch, ind, Brit, u/g, STO-monthly) Phone/fax: 0905 355055

■ **Stateside Comics PLC at Virgin**, Virgin Megastore, 1st Floor, 98 Corporation Street, Birmingham B4 6SX. Mon, Wed, Fri, Sat 9-6; Tues 9.30-6; Thurs 9-8. (imp, back, s-p, ind, Brit, tv film & fantasy bks, gn, merch, STO) 021 236 5735 fax: 021 236 8153

■ **Time Zone**, 12 Fish Street (off Butcher Row), Shrewsbury, Shropshire SY1 1UR. Mon - Sat 10.00 - 6.00. (imp, back, merch, ind, gn, STO, RPG) 0743 365192

■ **Zoom Comics!!**, Unit 3 Inshops Centre, 65 South Parade, Sutton Coldfield, Birmingham B72 1QX Mon-Sat 9.00-5.30. (imp, back, s-p, merch, ind, Brit, u/g, gn, STO) 021 354 7500

NORTH WEST

■ **Arcadia Comics**, 12 Clarence Arcade, Stamford Street, Ashton-under-Lyne OL6 7PT (next to Comet). Mon-Sat 10-5.15 (imp, back, ind, horror-sf mags/bks, Dr Who, Trek, ltd merch & gn, Brit, STO, ltd toys & figures) 061 339 1816

■ **Equinox Books**, 444 Blackburn Road, Astley Bridge, Bolton, Lancs BL1 8NL. Mon-Sat 9.30-5.30, Sun 9.30-4.00 (imp, back, merch, model kits, imp, manga, Trek, Dr Who) 0204 593348

■ **Imagination Station**, Unit 28, Portland Shopping Centre, Botchergate, Carlisle, Cumbria CA1 1NT. Mon - Sat 9 - 5.00 (imp, back, s-p, merch, ind, Brit, gn, STO)

■ **Odyssey 7**, 21 Hanging Ditch, Corn Exchange Buildings, Manchester M4 3ES. Mon - Sat 9.30am - 5.30pm. (imp, back, sf-fantasy-horror books, postcards, videos, badges, soundtracks, stills, LF filmbooks, Star Trek, Doctor Who) 061 832 7044

■ **Odyssey 7**, Precinct Centre, Oxford Road, Manchester M13 9RN. Mon - Sat 9.30am - 5.30pm (imp, back, sf-fantasy-horror novels, postcards, posters, badges, stills, LF film books, Trek, Dr Who, etc) 061 273 6666

■ **Planet Eater**, 5-7 Union Street Southport, Lancs PR9 0QF Mon - Sat: 9 - 6 Sun: 12-4 (imp, back, merch, model kits, Trek, action figures, STO) 0704 548629

■ **Sartori Comics**, The Assembly Rooms, King Street, Lancaster. Thurs-Sat 10.00 - 4.30pm (imp, back, merch, ind, Brit, gn, STO) 0524 733943 (after 6pm)

■ **Thunderbooks**, 332 Lytham Rd, Blackpool. 10-5.30 Tues, Thurs-Sat all year; Mon-Sun in season (closed Wed). Out of season open Wed, closed Sun-Mon. (imp, s-p, back, merch, ind, limited u/g, Brit, frgn, kits, gn, t-shirts, media collectors' items) 0253-48321

■ **Thunderbooks II**, 116 Friargate, Preston, Lancs. Mon-Sat 9.30-5.30 (imp, back, s-p, merch, ind, limited u/g, Brit, frgn, gn, kits, t-shirts, media collectors' items) 0772-204287

■ **The Time Tunnel**, 66 Edleston Road, Crewe, Cheshire CW2 7HD. Mon - Sat 10.00am - 5.30pm excl Weds. (imp, back, merch, ind, Brit, gn, model kits, toys, action figures, Doctor Who, Star Trek)

■ **Worlds Apart**, Acorn Gallery, 16 Newington (city centre), Liverpool L1 4ED. Mon - Sat (excl Wed) 10-6; Wed 12-6 (imp, back, ind, merch, s-p, u/g, Brit, gn, STO, fantasy film mags) 051 707 0839

NORTH EAST

■ **Aardvark**, Unit 2, 6/10 Blenheim Walk, opposite Leeds University, Leeds LS2 9AQ, Yorks. Mon-Sat 10-5 (imp, back, ind, gn, STO) 0924 220729

■ **Armadillo**, 16-22 Anlaby Road, Hull, North Humberside HU1 2PA. Mon-Sat 10-6; late Thur-Fri to 8 (imp, back, s-p, merch, ind, Brit, gn, u/g, STO, videos, ppbks) 0482 29787

■ **Books N' Comics**, Unit 15, Forbes Building, Linthorpe Road, Middlesborough, Cleveland TS1 4AW. Mon-Sat 10-5.30 (imp, back, s-p, merch, ind, u/g, gn, STO, fantasy gn, film mags, Dr Who, Trek) 0642 249143

■ **Comicville**, Ground Floor, 54 The Arcade, The Piece Hall, Halifax HX1 1RE, Yorkshire. Tures-Fri 9.30-5; Sat 10-5 Sun 11-5 (imp, back, ind, merch, Brit, u/g, gn, STO, model kits, toys, Who, Trek, videos)

■ **Dells Comic Shop**, 87 Kirkgate, Bradford 1, Yorkshire. Mon-Sat 9-5 excl Wed 9- 3 (imp, back, merch, ind, gn, STO, horror masks, tv fantasy mags) 0274 390 541

NEW **Fantasique**, 115 High St West, Sunderland (near Joplins). Mon-Sat 9.30-6.00 (imp, back, s-p, merch, ind, u/g, STO, fantasy bks, manga) Discount cards available. 091 565 4485

■ **Hysteria Comics**, Unit 2, The Arches, Park Road, Hartlepool, Cleveland TS24 7PH. Mon-Sat 9-5 limp, back, s-p, ind, merch, u/g, gn, STO, film mags) 0429 236952

■ **Nu Earth Comics**, 4 Davygate Centre, York Y01 2SU. Mon - Fri 10 - 5.30; Sat 9 - 5.30 (imp, back, s-p, merch, ind, u/g, Brit, gn, STO, RPG, art bks) 0904 611 461

■ **Nostalgia & Comics**, 12 Matilda, off the Moor, Sheffield, Yorkshire. Mon - Fri 10.00 - 6.00; Sat 9.15 - 5.30 (imp, back, s-p, merch, ind, Brit, u/g, gn, original art, model kits, sf & fantasy gns, horror magazines, newspaper strip compilations) 0742 769475

■ **Odyssey**, 6 Harrison Street, off Vicar Lane, Leeds LS1 6PA. Mon - Sat 9.30 - 5.30 (imp, back, LF film books, sf - fantasy - horror bks, posters, postcards, badges, stills, Star Trek, Doctor Who, etc) 0532 426 325

■ **Sheffield Space Centre**, 33 The Wicker, Sheffield, Yorks. Mon - Sat 10.00 - 5.00 excl Wed. (imp, back, s-p, merch, ind, gn, STO, Star Trek items) 0742 758905

■ **Skyrack Book Service**, 51 The Superstore, Merrion Centre, Leeds LS2 8LY. Yorkshire. Mon - Sat 9.30am - 5pm; excl Weds: 9.30am - 1pm. (imp, back, ind, Brit, STO, SF hbk gn & magazines - many pulps) Establ 1965.

■ **The Last Picture Show**, 40 The Lanes, The Oasis, Meadowhall Centre, Sheffield S9 1EP. Mon-Thur 10-8, Fri 10-9, Sat 9-7, Sun 12-5. (imp, back, merch, ind, Brit, gn, STO, RPG, film-rock memorabilia) 0742 569604

WEST COUNTRY

■ **Comics & CDs**, 143 Gloucester Road, Bristol. Mon - Sat 9.00 - 7.00. (imp, back, ind, gn, merch, STO, RPG, u/g, Brit, original art) 0272 244655

■ **Floppy Tongue Comics**, 96 Fisherton Street, Salisbury, Wiltshire SP2 7QY. Mon-Fri 11.30-5.30; Sat 9-5.30 (imp, back, s-p, merch, ind, Brit, u/g, gn, STO) 0722 331107

Forbidden Planet, 30 Penn St., Bristol BS1 3AS. Mon-Fri 10.00-5.30, Sat 10.00-6.00 (imp, back, s-p, merch, ind, Brit, u/g, gn, film & tv, videos, STO) 0272 298692

■ **The Hobbit Hole**, 9 Commercial Road, Gloucester. Mon 12-5.30; Tues-Sat 10-5.30. (imp, back, merch, ind, Brit, frgn, gn, STO, T-shirts, film-tv mags + merch) 0452 309 533

■ **Joy's Comics**, 25 High East Street, Dorchester, Dorset DT1 1EZ. Mon - Sun 7.30 - 6. (imp back, s-p, merch, ind, Brit, frgn, u/g, gn) 0305 269737 (after 6pm 833304)

■ **Kathies Comics**, 20 Market Avenue, Plymouth, PL1 1PH. Mon - Fri 9.30 - 5.30; Sat 9.00 - 5.30. (imp, back, s-p, merch, ind, Brit, gn, STO) 0752 257800

■ **Maelstrom Comics**, St Nicholas Market, Corn Street, Bristol. Mon-Sat 10-5. (imp, back, s-p, small merch, ind, u/g, gn, STO)

■ **Purple Haze**, 58 Eastlake Walk, Drake Circus, Plymouth, PL1 1BX (imp, back, ind, merch, Brit, u/g, gn, STO) 0752 254136

■ **Wonderworld**, 803 Christchurch Road, Boscombe, Bournemouth, Dorset BH7 6AP. Tues-Sat 10-6 (imp, back, merch, ind, Brit, gn, STO, FRPG & miniatures, Games Workshop specialist stockist) 0202 422 964

ISLE OF WIGHT

■ **Astounding Comics**, 61 Pyle Street, Newport, Isle of Wight P030 1UL. Mon - Sat 9.30 - 5.30. (imp, back, s-p, merch, ind, Brit, gn, STO, RPG, videos) 0983 525320

WALES

Cardiff Fantasy Centre, 1st Floor, Jacobs Market, West Canal Wharf, Cardiff. Sats only 9.30-5 (imp, back s-p, merch, ind, gn, STO, videos; establ 12 yrs) 0222 563005

■ **Comix Shoppe**, 13 Shoppers Walk, Swansea SA1 3AY. Mon-Fri 10-5, Sat 10-5.30. (imp, back, merch, ind, Brit, u/g, gn, film/tv mags, RPG, Games Workshop stockists) 0792 642097

■ **Forbidden Planet**, 5 Duke Street, Cardiff. Mon - Sat 10.00 - 5.30 excl Thurs 10.00 - 6.30. (imp, back, s-p, merch, ind, u/g, Brit, frgn, gn, STO) 0222 228885

■ **Journey into Mystery**, The Emporium, 34 Castle Arcade, Cardiff. Tues - Fri 11.00 - 5.30; Sat 9.00 - 5.30 (imp, back, s-p, ind, u/g, gn, STO, indie records & cds)

■ **Negative Zone**, Provision Market Gallery, High Street, Newport, Gwent NP9 1DD. Mon - Sat 9.00am - 5.00pm. (imp, back, s-p, ind, gn, Brit, STO) 0633 222159

SCOTLAND

■ **The Adventure Zone**, 280 High St, Glasgow G4 0QR. Mon-Wed 9.30-6, Thurs 9.30-7, Fri-Sat 9.30-6, Sun 10-5 (imp, back, ind, Brit, u/g, STO, frgn, s-p, s-f bks, tv-related supplies, videos, models, memorabilia, Who, Trek, etc 041-946 7607 (after 7pm)

■ **AKA Books & Comics**, 25 Parnie Street, Glasgow G1 5RJ. Mon-Sat 10-5; Sun 12-5 (imp, back, s-p, merch, ind, u/g, Brit, frgn, gn) 041 552 6692

■ **All Winners**, 27 Candlemaker Row, Edinburgh EH1 2QG. Mon -Sat 10-5.30; Sun 1-5 (trading card specialists: sport & non-sport + mags) 031 226 2774

■ **Black Hole Comic Shop**, The Market Hall, Wellgate Centre, Dundee. Mon - Sat 9.00 - 5.30 (imp, back, ind, u/g, STO) 0382 21037

■ **City Centre Comics**, 31-35 Parnie St, Glasgow G1. Mon-Sat 10.00-5.30, Sun 12-5. (back issues only) 041 552 6692 or 041-632 2786 after 6pm

■ **Earth 2 Comics**, Argyle Shopping Centre, 28 Argyle St, Glasgow G2 8AD. Mon-Fri 10.00-5.00; Sat 10-5.30. (back, gn, ind, merch) 041-647 6810 (after 6pm)

■ **Forbidden Planet**, 2 - 3 Teviot Place, Edinburgh, EH1 2QZ. Mon - Sat 10.00 - 5.30, excl Thurs till 6.30. (imp, s-p, merch, ind, Brit, frgn, gn, STO) 031-225 8613

■ **Forbidden Planet**, 168 Buchanan Street, Glasgow G1 2LW. Mon - Wed 10 - 5.30; Thurs + Fri 10 - 6; Sat 10 - 5.30. (imp, back, s-p, ind, merch, u/g, Brit, gn, STO) 041 331 1215

■ **Future Shock**, 89 Byres Road, Partick, Glasgow G11. Mon-Sat 10-6; Sun 1-5 (imp, back, merch, ind, u/g, Brit, gn, STO, SF & horror gn & hbk, film bks & mags, artwork, jewellery) 041 339 8184

■ **Kaos Komics and Kollectables**, 19 Diamond Street, Aberdeen AB1 1QU. Mon-Sat 10-6; Thurs till 8; Sun 12-4 (imp, back, s-p, ind, Brit, gn, STO, jewellery, crystals, t-shirts) 0224 620212

■ **Plan 9 Comics**, 9 Rosemount Viaduct, Aberdeen AB1 1NE. Mon - Sat 9.30 - 5.30 (Thurs till 8), Sun 1 - 5. (imp, back, merch, ind, Brit, u/g, gn, RPG specialist, board games, figures, STO) 0224 624467

■ **Stateside Comics PLC at Virgin**, 28-32 Union Street, Glasgow, G2 7LZ. Mon, Wed, Fri & Sat 9-6; Tues 9.30-6; Thurs 9-7; Sun 12-5.30. (imp, back, ind, s-p, merch, Brit, gn, STO) 041 221 2915; Fax 041 221 2916

NORTHERN IRELAND

■ **Dark Horizons**, 30a Chichester Street, Belfast BT1 4LD (near City Hall) Mon-Sat 10-5.30 (imp, back, s-p, ind, Brit, u/g, gn, STO, subculture, film mags) 0232-233808

■ **Talisman Comics**, 47 Winetavern Street, Belfast BT1 1JQ Mon - Sat 9.30 - 5.30. (imp, back, s-p, merch, ind, Brit, u/g, gn, STO) 0232-438744

CHANNEL ISLANDS

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*It is the intention of **Comics International** to help you, the comic reader, keep abreast of the entire range of titles currently available through direct sale specialist shops, good newsagents and mail order companies. Few retailers allow you to read all titles in stock before choosing your purchases; our reviews are designed to counter this and draw your attention to comics you might otherwise ignore. Naturally, this section should be of even greater benefit to readers who rely solely on mail order, as they discover the quality of a new title after purchase.*

***Review codes:** General competitive performance of a title is measured on a scale of 1 to 10. A specific issue's quality, as measured against previous issues: <- - -> to <+ + +>.*

*Two ratings are used for the sake of detailed and fair coverage. The number following each review (on a scale of 1 to 10) is a quality comparison with other similar titles currently being published. We make no attempt to compare **Cerebus** to **Spider-Man**, but review each within the context of its own genre.*

The individual issue is also rated within the confines of its previous issues. Hence a comparatively dull title may get a low number but a high rating for the specific issue reviewed (ranging from <-> to <+ + +> if there has been a notable improvement.

Reviews Editor: Sarah Bolesworth

Reviewing panel: Fabio Paolo Barbieri (FPB), Michael Graney (MG), Phil Hall (PH), Rol Hirst (RH), Skinny Melink (SM), Peter C Phillips (PCP), Michael Sperlinger (MS), Howard Stangroom (HS)

DC COMICS

Action Comics 698 <- -> (Stern & Guice + Rodier) Superman's powers go wild as he battles rampaging D.N.Aliens in Metropolis. Guice's Kirby pastiche goes wild too — why he can't draw in his own style, I don't know. Stern's script is dense and uninteresting. (RH) 3

Adventures of Superman 511 <+ -> (Kesel & Kitson + Pascoe) The clone plague ravages Metropolis while Superman finds himself *too* healthy. Definitely the best of the Super-books at the moment, Kitson's art is lovely and Kesel has proved himself as good a writer as he is an inker. (RH) 7

Aquaman: Time and Tide 4 (David & Jarvinen + Vancata) Aquaman, it has to be said, is not the most inspiring of characters, but if anyone could breathe life into him, it was Peter David; however, even his considerable talents are stretched by the task and, without particularly eye-catching art, the regular series could prove something of a wet fish. (MS) 5

American Freaks 3 <+ -> (Louapre & Locke) Damien reaches Romania, but is his arrival the fulfilling of the Un-Men prophecy? The pace of this mini-series is not exactly brisk, but I do find it quite involving, an aspect that works well is the empathy evoked for the Un-Men's plight. Locke's artwork is well suited for this type of story. (MG) 7

Anima 1 (Witcover + Hand & Davis + Ivy) Bloodlines heroine forms friendship with homeless rock group in squalid sector of Gotham City — and runs into trouble with a street gang. Wordy opening issue — some pleasing visuals — but it's all been done before. (PCP) 4

Animal Man 70 <+ -> (Delano & Pugh) Vertigo's most frustrating title, always a fair read, but the story never seems to really take off, and even though Steve Pugh's curious art does grow on you after a fashion, if any book needed a fresh creative team, this is the one.) (SM) 7

<+ -> Maxine is buried, Ellen leaves for the city and Buddy sleeps with Annie. These things *should* be ripping me apart, I used to love these characters so much. But now they just leave me numb. Steve Pugh's art does a good job of conveying emotion and Delano's script is effective, but it all just passes you by. (RH) 4

Batman Adventures 18 (Puckett & Parobeck) Batgirl and Robin join forces to bring down a corrupt Gotham official. Pure joy throughout. (PCP) 7

Batman: Legends of the Dark Knight 59 <+> (O'Neil & Wagner + McCain) Denny O'Neil picks up the story of Bruce Wayne's quest for Shondra Kinsolving with the kind of brutal scripting he demonstrated on **The Question**. The violence shown against Shondra is disturbing, treading a thin line between barely acceptable and gratuitous. Pretty bleak. (RH) 5

Catwoman 8 <+> (Duffy & Balent) Selina's latest heist is foiled by a street gang. Seeking revenge she finds herself facing a new female super-villain — Zephyr. A let down after the first seven issues, but still streets ahead of much of the rest. (PCP) 6

Flash 89 <+> (Waid & Renkewitz + Deodato) Law suit against the Flash reaches court with events being engineered causing him to be banned from using his powers. Usual Waid expertise on script, let down by inconsistent visuals from the guest artistic team. Surprising, given Deodato's quality work on Innovation's **Quantum Leap**. (PCP) 6

Green Arrow 84 <+> (Grant & Aparo) Arriving in Vegas for a little R&R, Ollie finds himself the target for myriad groups of assassins mistaking him for Deathstroke. Mayhem and destruction in the *A-Team* mold — but good fun, nonetheless. (PCP) 6

Green Lantern 50 <+> (Marz & Banks + Tanghal) Hal Jordan takes on the Guardians, Kilowog and Sinestro — to the death. Fiftieth issue turning point shakes the GL mythos to its roots. Jordan fans will rant and rave and the need for drastic change is debatable, but it delivers all it promised. (PCP)10

Hawkman 7 <-> (Kupperberg & McDonnel) Bloodlines misfit Mongrel takes control of the Netherworld mutates, sparking a conflict with those who object. Unreadable nonsense utilising overworked concepts. (PCP)1

Hellblazer 75 <+ -> (Ennis & Dillon + Simpson) Ennis' American satire concludes in style, with art to match. But the real treat is the second story, recollecting John and Kit's first meeting — it's a delight from start to finish, with as refreshing lightness of touch to the script. (MS) 8

Hellblazer 76 <-> (Ennis & Dillon) This is the first issue in at least two years that hasn't gripped me from start to finish. John meets Brendan's ghost in Dublin and they relive some unconnected memories. There are lovely moments, but it fails to gel. Still better than most though! (RH) 8

<+> Yet another character piece with both an Irish and a pub connection as John has a night out in Dublin with Brendan's ghost. The only horrific element in the story is the recollection of a deal that went terribly wrong, but again Ennis's strong characterisation comes through and holds everything together. (MG) 7

Justice League America 86 <- +> (Vado & Campos + Branch) Mystic cult draws the League into another confrontation with Dreamslayer. Newcomer Mark Campos's art fluctuates from good to bad giving a very uneven feel to this supposedly "major change" storyline. (PCP) 4

Justice League Task Force 10 <+> (Friedman & Velluto) J'onn and another assortment of heroes are assigned to infiltrate modern day Nazi terror group. Welcome return for the aging Rex (Hourman) Tyler though the story is fairly routine. (PCP) 4

Power of Shazam (graphic novel; Ordway) Retelling of the Captain Marvel origin offers some variations to the original theme whilst remaining true to the essential legend. Visual and literary tributes abound — notably in the appearance and naming of Billy Batson's parents — including a cameo by Betty Page. Superior by far to the Thomas & Mandrake revamp several years ago — and well worth the price. If the promised monthly is this good, it'll be a winner for sure. (PCP) 10

Robin 4 <+> (Dixon & Grummett) Robin and the Spoiler join forces to thwart the crime spree of Cluemaster and his cohorts, culminating in the death-trap to end all death-traps. Quality workmanship. (PCP) 8

Robin 5 <+ +> (Dixon & Grummett) Robin and Cluemaster are trapped in an armoured car beneath tons of cement. While they wait and hope to be rescued before the air runs out, we see more of Tim's character than ever before. Interspersed with scenes that lead to their rescue, this is a lovely story, combining tension with moments of humour. (RH) 9

Shade, the Changing Man 46 <+ -> (Milligan & G. Dillon) Despite some fairly dramatic plot developments, Milligan has of late lacked that special *zing* that made earlier issues so incredibly enjoyable. But still a must read, and while Glyn Dillon shows himself to be an excellent artist, Steve Bachalo is sorely missed. (SM) 8

<+> Lenny is leaving, Shade is delirious and Kathy is lonely; a surreal soap opera, Milligan's book is intelligent, literate and funny. Even without Bachalo, the art is consistent and, to top it off, it's graced by a beautiful Fegredo cover. (MS) 9

<+ -> Lenny meets her dream man, yet another of Vertigo's Wildean intellects, while Shade confronts Pandora. Things move quickly, but pregnant Kathy's tumble down the stairs is a little soap opera-ish. Very nice art from Glyn Dillon. (RH) 8

Spectre 17 <+ -> (Ostrander & Mandrake) The Spectre confronts Eclipso while considering whether the human race deserves to live and the forces against him strengthen. Gathering speed and moving towards a tense conclusion, this features another top notch art job from Tom Mandrake. (RH) 8

<+ -> Corrigan and Eclipso form an

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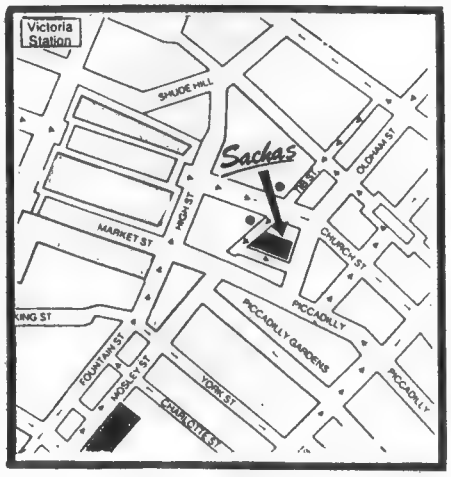

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unholy alliance, as the collected mystical superheroes make an abortive attack on them. Although I would like to see this title included in the Vertigo line, bringing as it would greater depth of story, I must admit that I'm a bit of a sucker for team-ups of DC's occult characters and this one is as good as any of its type, which succeeded in delighting the fan-boyish part of me. Sad, isn't it? (MG) 7

Star Trek 58 <+ -> (Weinstein & Garzon) Part one of a flashback telling the story of Pavel Chekov's first mission on the enterprise. Garzon's art is clear and all the characters are easily recognisable, while Weinstein's script nicely recaptures the feel of the TV show. (RH) 7

Superboy 3 <+> (Kesel & Grummett + Hazlewood) Superboy battles an ancient mystic for the possession of a magic spear in the heart of a volcano. Witty dialogue propels it along, with the *clone disease* (see Superman titles) played as a sub-plot, though the battle scenes are overlong. (PCP) 8

Superman: Man of Steel 32 <+ -> (L.Simonson & Bogdanove + Janke) Superman continues his battle with Bizarro. Already drawn out and overlong chapter play offers little in the way of future development. (PCP) 4

Swamp Thing 140 <+ -> (Morrison & Miller & Hester) Alec Holland wakes up from a fever driven nightmare in which he led life as a swamp creature as the series sets out to reverse the last several years of continuity. Time will tell what's real and what's not, though a poor script and equally dismal visuals are hardly likely to attract new readers or retain the faithful. (PCP) 3

Swamp Thing 141 <+ -> (Morrison & Miller & Hester) Little new to add to last issues startling developments, though the intrigue remains as to just exactly what is going on, and Hester continues this titles run of eerily effective artists. Magnificent cover by J. Mueller. (SM) 7

<+ -> Alec Holland begins to look for some answers, while elsewhere Abby flees the wrath of the "swamp monster". Intriguing and full of promise, the book is weighed down by some awkward, if often impassioned, art. (MS) 8

<-> After a promising opening, this moves rather slower than expected. While a rampaging Swamp Thing attacks old friends in the Bayou, Alec Holland prepares to ride the Soul Train. Phil Hester's art is reminiscent of Richard Case's work on Doom Patrol — no bad thing. (RH) 6

<-> The bad Swampy continues his rampage, as Alec endeavours to return to the States. The storyline still has me guessing to which one of the two Alecs, if either, is "real". Unfortunately, this issue is structured to bring all the various elements together rather than propel the plot meaningfully, and it does show. The story turns a surreal corner at the end when human Holland embarks onboard the "Soul Train". (MG) 5

MARVEL COMICS

Amazing Spider-Man 388 <+ -> (Michelinie & Bagley) Swiss-cheesed with plot holes and contrivances, the much-hyped *Lifetheft* storyline reaches its conclusion. Naturally it all ends with a slug-fest as Spidey ends up battling his parents. Quite stupid. (RH) 2

Groo 111 <- +> (Aragones + Evanier) A low life loser gains new respect by convincing everybody that he killed Groo, until the Wanderer himself shows up to mourn himself. Consistently funny. (RH) 8

Hellstorm 12 <+ +> (Ellis & Manco) A serial-killer wears the body parts of black magicians and Satana tears out a curb-crawler's soul in the back of his station wagon. New writer Warren Ellis puts the horror into Hellstorm, producing a book that would make many Vertigo titles run scared — don't miss out. (RH) 8

Incredible Hulk 416 <+ -> (David & Frank + Smith) David combines tragedy and farce with his usual aplomb, in the conclusion to Banner's space saga. As for the art, you *know* the routine by now — Gary Frank, rave, rave, rave... (MS) 8

<+ -> Almost disappointing finale to the current storyline. After a tremendous build-up this issue is a bit of a slugfest. Bailed out by the usual witty script by David and the ever growing talent of Gary Frank. (PH) 8

Incredible Hulk 417 <+ + +> (David & Frank + Smith) This epilogue to **Future Imperfect** and prequel to the wedding of Rick and Marlo is possibly the best issue for three years. Excellent character studies, breathtaking artwork and some of the funniest and most touching moments in this title's long history. Worthy of an eleven if available. (PH) 10

Spectacular Spider-Man 211 <-> (Lackey & Buscema) Following Kavanagh and Mackie, yet another Marvel editor proves his inability to write a Spidey-title. This is really grim, with a clench-jawed Peter Parker ripping up the town in search of the Chameleon. Lackey? By name and by nature. (RH) 4

Spider-Man 45 <+> (Mackie & Lyle) So Peter Parker's "parents" were artificial life forms sent by the Chameleon to avenge the death of his friend Kraven by getting the inside track on Spider-Man through Peter Parker, and now Spidey's mad, right? Not as bad as it sounds, actually the story has a nice brisk pace to it, and the art's decent enough, if not spectacular. (SM) 7

Spider-Man 2099 #18 <+> (David & Lim + Adams) If you want to see why good characterisation matters, buy this book — it's really that simple. Sure, the Lim art this issue is middle of the road stuff, but it really doesn't matter — it's the script that it. (MS) 9

Uncanny X-Men 311 <+ -> (Lobdell & Romita Jr. + Vey + Green) A power failure unleashes a blood crazed Sabretooth in the mansion inhabited by only four X-Men, two of whom are predisposed. Bishop and Jubilee tackle the feral killer with consummate ease in a story designed to introduce new subplots rather than examine the deeper issues of housing a psychopath under your roof. New three-in-one villain the Phalanx fits comfortably into the X-villain mold with a strangely familiar feel. (PH) 7

Uncanny X-Men 312 <+> (Lobdell & Madureira + Green + Vey) Good action issue, with the increasingly familiar Phalanx causing Storm, Yukio and Gambit all sorts of problems. John Romita Jr's work pales in comparison to the exquisite fill-in art from Joe Madureira. The continued improvements make up for the lacklustre efforts of its sister title, **X-Men**. (PH) 8

Wolverine 80 <-> (Hama & Churchill) Churchill draws Wolverine like some hairy, ugly pug dog, while Hama's story is short on plot and character, and high on mindless action with a stereotypical third rate villain. (SM) 6

<-> Not a fill-in, but looks like one. A nowhere tale with a pointless car chase, possibly included to help Adam Kubert with his deadlines. Larry Hama continues to find British accents and mannerisms a problem and the Ian Churchill artwork is uncharacteristically poor. (PH) 5

X-Factor 101 <+ -> (DeMatteis & Duursema) Strong issue as everyone reacts to the death of Jamie Madrox in their own way, and if Duursema's art isn't the most exciting around, it's still powerful in places. (SM) 8

X-Men 31 <+ -> (Nicieza & Kubert +

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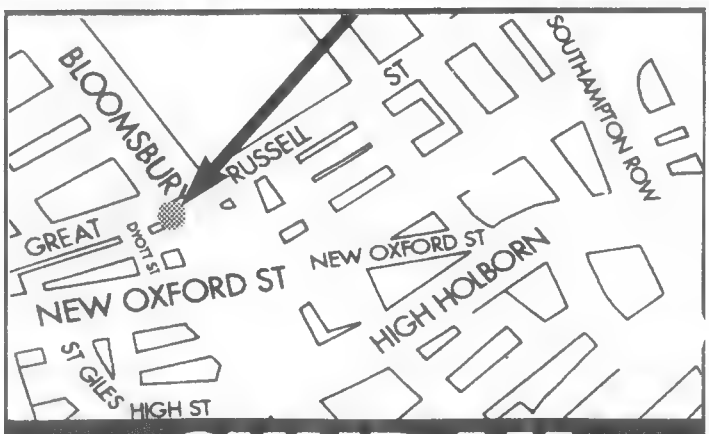

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Ryan) The Psylocke mystery concludes only to leave another puzzle in its wake. The wordy script is overly melodramatic in places, but the art, which is enhanced by the brilliance of Lovern Kindierski's colouring, makes up for the story's shortfalls. (PH) 7

INDEPENDENTS

Blood and Roses 1 (Sky Comics; Hickey & Gorby) Warrior woman from the past and woman cop from the future travel through time fighting bad guys and creating mayhem. One dimensional characters show promise but lack sufficient substance for any reader involvement. Poor colouring is another minus. (PCP) 2

Bone 12 <+ -> (Cartoon Books; Smith) Phoney Bone thinks up another get-rich-quick scheme while two rat-creatures get a dressing down from their boss. A unique book; a fairy tale backdrop with sharp character work and a witty script. Believe the hype. (RH) 8

Cadillacs and Dinosaurs 1 (Topps; Thomas & Giordano) Welcome addition to the **Xenozoic Tales** series, for fans eagerly awaiting the continuing adventures of Jack Tenrac and Hannah Dundee. Here Professor Fessenden's daughter persuades Hannah to guide her into the swamps to the site where he had transformed himself and his fellow scientists into Swamp-Slithers. Not an easy journey, especially with the evil Terhune clan being hired to make sure the two women don't return. Thomas treats the source material with due reverence — whilst Giordano — recently escaped from his DC Executive position — shows what we've been missing these past few years. Purists will no doubt prefer Mark Schultz on visuals — Giordano fans will consider him a worthy fill-in. (PCP) 9

Cerebus 179 <+ -> (Aardvark-Vanaheim; Sim + Gerhard) Astoria reveals the shocking truth about Cerebus' sexuality before leaving for a quieter life. One of the funniest issues for a while. (RH) 9

Danger Unlimited 1 Not much happens in the opening episode of Byrne's return to straight-forward super-heroics. It all looks very nice, and is very promising, but a few less splash pages and a bit more plot would have been preferable. (RH) 7

Very slow beginning for a four-issue mini-series. But the story, like so many Byrne creations, shows signs of being an enjoyable romp. Let down badly by the Captain America rip-off as back up. Are we seeing the birth of the Byrniverse? (PH) 6

Eternal Warrior 22 (Valiant; Perham & Wendel + Boyette) Evil book of necromantic rituals turns up in New York. A simplistic narrative ensues as Gil and Geoff race Master Darque for its possession. (PCP) 3

Femforce 68 (AC; Black & Horn + various) Black Phantom's arrival in modern day Florida causes disruption in the metaphysical plane and potential disaster for the occult heroes of the AC universe. Well rounded scripting from Bill Black ensures that numerous characters get some much needed exposure. Colt takes over the back-up slot for another scam by the manipulative General Gordon. Good stuff. (PCP) 6

Firearm 5 (Ultraverse; Robinson & Wormer + Lowe) Swan attempts to talk a girl — with wings — out of committing suicide. Superb low on action episode. (PCP) 8

Gen-13 #1 (Image; Lee + Choi & Campbell + Garner) Teenagers are brought together in covert government

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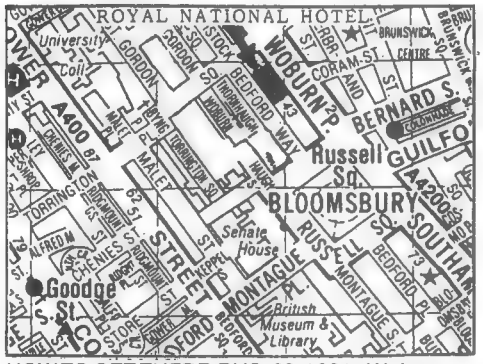

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gene tampering experiment. Typical Image fare with a group not unlike any other Image team. Readable, with pleasant enough visuals. (PCP) 3

Good Girl Art Quarterly 14 (AC; various) Feted for thwarting a presidential assassination, She-Cat sets out to restore her bestial image with surprising results. Another tongue-in-cheeker that has some high spots. (PCP) 4

Harbinger 29 (Valiant; Fontenot & Chen + Wendel) Livewire and Stronghold are returned to the Harbinger Foundation. What happens to them next is far from pleasant. But choppy scene changes interrupt the flow. (PCP) 4

HardCorps 17 (Valiant; Gonzalez & Levins + Dixon) Armorines are assigned to apprehend the Corps in a mundane fight issue. Levin's usually fluid style finds itself submerged under Dixon's heavy handed inking. (PCP) 3

Hepcats 11 (Double Diamond Press; Martin Wagner) Relying only on detailed artwork to tell the story, Wagner flashes back to 1983 to reveal the awful secrets of a family torn apart. A father violently abuses his daughter then commits suicide before his wife, yet incredibly Wagner manages to make us feel pity for this man. Frightening yet gripping stuff. (RH) 9

Magnus, Robot Fighter 36 <-> (Valiant; Bedard & Calafiore + Mayo) Tedious Malev war story drags on — and the birth of Leeja's baby draws near. One time three dimensional characters are now one dimensional caricatures going through routine motions. (PCP) 2

Next Men 23 <+ -> (Dark Horse; Byrne) Behind a glorious painted cover (by Gary Cody), the latest story arc *Power* begins. Triggered by her encounter with Danny, Sandy Tolliver finds her dreams coming true, but it's not such a good thing. Packing more plot-threads than ever before, Byrne just gets better all the time. (RH) 9

Night Man 4 (Ultraverse; Englehart & Hotz) Johnny Domino is invited to play sax at a charity bash and encounters centuries old parasite preying on helpless females. An ancient house — loads of deathtraps — plenty of good entertainment. Nice visuals from newcomer Hotz, which promise a good career. (PCP) 8

Nina's Adventures (Pentshack Press; Nina Paley) A Harvey-nominated collection of semi-autobiographical cartoons, chronicling the trials and tribulations of the San Francisco singles scene. A humorist with a feminist bent, Paley hits her target often enough, and sharply enough, to be worth a look. (MS) 8

Power & Glory 1 (Bravura; Chaykin) Chaykin once again purveys his perverted views of government and social behaviour. Garbage is too kind a description. A zero rating for sure, were it not for Bruzenak's quality colouring. (PCP) 1

Prototype 7 (Ultraverse; Mason + Strazewski & Robinson + Whiting) Arena — one time foe of the original Prototype — engages in battle with the current costume wearer. Dynamic visuals, dull plot. (PCP) 4

Rio Rita (Paragon/AC; various) Collection of new and reprint material focusing on the Femforce heroine's career as a spy for the US in years past. Includes the talents of Nick Viscardi, Jerry Grandanetti, Bob Lubbers along with Black, Northey and Gorby on the introductory episode. Be warned — poor quality squarebound binding allows for detachment of pages merely by the gentlest of touches (PCP) 3

Rune 1 (Ultraverse; Windsor-Smith & Ulm) Barry does it again, creating another exciting series, head and shoulders above anything else in the Ultraverse. A teenage boy discovers that his family is not what it seems as a monster from his dreams kills his father. All that's needed is a tighter inker. (RH) 8

Shadowman 25 <+> (Valiant; Bedard & Morales + Elliot) Boniface confronts a murderer who kills through his dreams. Unusual idea excels and Morales cuts loose with some inspired artistry. (PCP) 7

Sin City 3 <+ -> (Dark Horse; Miller) What's missing here? Well, the art lacks some of the subtlety and variety of the first series, and the script sometimes seems mannered and uneven, but it's *more* than that... ah well — perhaps lightning just doesn't strike twice. (MS) 7

Sin City 4 <+> (Dark Horse; Miller) Dwight's trust in Ava is dramatically shown to be misplaced. He seeks refuge in the even more dangerous "old town" while she manoeuvres to ensnare an unsuspecting cop in her web. Once again Frank Miller delivers the goods, the overall impression is of fast pace and high style, even the *ultra violence* avoids being gratuitous by the nature of its execution. (MG) 9

The Smartest Kid on Earth (Fantagraphics; Corrigan) A great build up, followed by an even greater let down. And despite looking lovely with the odd bright moment, this comic isn't nearly as interesting or clever as it thinks it is. (SM) 5

Solution 5 (Ultraverse; Hudnall & Jacobsen + Welch) Dropkick investigates baby porn kidnap ring in a solo escapade. Competent story telling though black lettering on turquoise colouring strains the eyes. (PCP) 6

Turok 11 <+> (Valiant; Baron & Morales + Elliot) Turok's search for the "Dragon" takes him further into the heart of LA's Chinatown — and a cliffhanger deathtrap. One of Baron's better yarns ably interpreted by the underrated Morales. (PCP) 7

Warriors of Plasm 7 (Defiant; Shooter + Lapham + Wein & Lapham) The race is on to save the Org from destruction, though the title itself seems to have lost a little momentum. War Dancer guests in prelude to his own series. (PCP) 5

Wrath 2 (Ultraverse; Barr & Ammerman + Gustovich) Mantra joins forces with Wrath in second confrontation with the mysterious Hellion. Well constructed actioner topped off with character development that is Barr's trademark. (PCP) 7

UK TITLES

Fanny 4: Night Fruits (Knockabout; various) This issue of the all-woman anthology is devoted to *prophetic women*, and continues the title's steady improvement. A number of pieces, by Jeremy Dennis, Suzy Varty, and the Jacqui Adams/Juliet Gosling team, are outstanding. While there are several strips I didn't like, no reasonable person expects to enjoy everything in an anthology and the quality of the work is still evident. My only complaint is with the covers. Fanny's habitual plain colour field with the one small b&w visual in the centre is not exciting or inviting, and wouldn't attract the casual punter. (HS) 7

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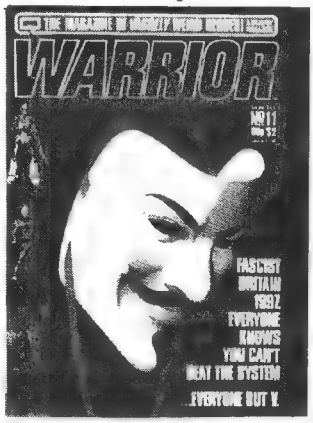

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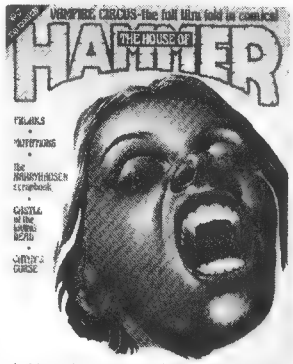
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■ **Red Hot Comics,** 42 Berridale Ave, Cathcart, Glasgow G44 3AE (CoBRA, s-wants) 041-637 0162 (10am-11pm)

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■ **Incognito,** 14 Starnes Court, Union Street, Maidstone, Kent ME14 1EB. (s-wants, CoBRA, cc) Phone/fax 0622-683642

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THE CLEARANCE CENTRE FOR PUBLISHER'S OVERSTOCKS AND REMAINDERS

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I think that its pathetic the way the BBC has bowdlerised the new adventures of Lois and Clark. They've dumped it into a kiddie slot, 5.30 Saturday afternoon, lost the real title in favour of the sub title "The Return of Superman", then to crown it all, used the show as a shoo in for Mr Blobby and a vehicle to make the viewer call a premium rate telephone line. I guess the BBC are desperate for both ratings and revenue. What a fiasco. Really, if they want good popular programming for Saturday afternoon they should allocate some money to make the new adventures of Dr. Who. Well, that's my whinge of the week out of the way, I know its got nothing to do with comics but the terrestrial Television Companies always seem to slice and dice all the popular culture programmes, except soaps, but that's another story. Onward and upward, I really should be talking about Comics Warehouse. We have over half a million books in stock and stock comic books in depth. Our advertisements change from month to month as do our offers, freebies, sample packs and the like. Wander through the copy, there's so much new stuff that we've had to drop four cover illustrations from the third page to accommodate it.. Try us once and you'll be back for more, just like our thousands of existing customers. The Warehouse is your one stop shop for inexpensive back issues and readable books. To forestall the phone calls, yes the fresh stock of Superman Death issues we've just found are all first prints, as in fact are all our books, unless we state otherwise. Remember, all our advertisements are completely self contained and cannot be mixed or matched with other advertisements or offers. The prices in this advertisement are valid from the publication of Comics International 4(until May 10th 1994 only. All the prices stated are for a single copy of an issue except set prices which are for the single sets as advertised. Please remember when ordering "mature" titles that we must have your honest signed statement that you are in excess of 16 years. Thank you for your time and patience, the curtain will now rise and its on with the show .... cue orchestra ...

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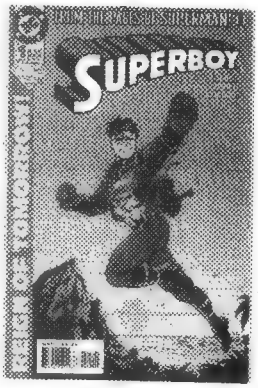

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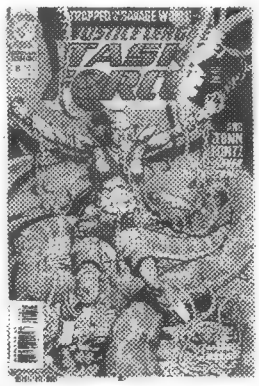

Justice League TASK FORCE: Peter David shape changes J'onn J'onzz into Joan J'onzz this title is getting better and better

HAWKS: Hawkman, Hawkworld, a good range of readable books, as is the current Hawkman series

FANTASTIC THREE??? Need we say more, is this the nadir of "the world's greatest comic magazine" or does it still have a ways to go

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LASTWORD: The DC Zero hour is coming: with Valor and the Legionnaires as key elements.

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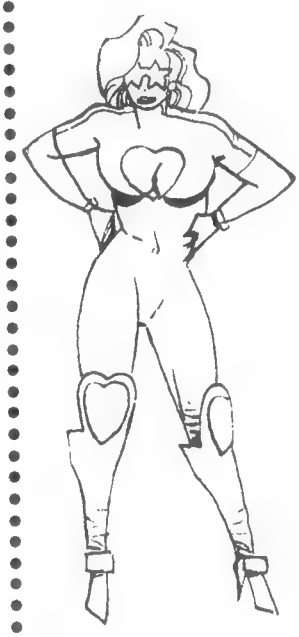

LETTERS

COMICS INTERNATIONAL's letters column is your forum for opinion on publications, writers, artists, prices, market trends and anything else connected with the industry. As such, opinions expressed are not necessarily those of the publisher. Letters intended for publication will only be edited as a grammatical or space consideration. Please to certain to include your name and full address, anonymous letters will not be published.

Comics International Letters, 8 Trinity Road, London N2 8JJ

An extended column this month, so no space for editorial comment outside of replies to your own points. ...Derek (Dez) Skinn/Editor

Jon Peters Dalton,
66 Camberwell New Rd, London

WHILE getting Peter David to contribute to your magazine can only be a massive bonus in others eyes, I approach it with caution.

I believe him to be the best writer in comics today (sorry, Neil, I'm just not into **Sandman** that much) but I'm worried he's stretching himself a bit too thin by writing so much these days: **Spider-Man 2099, Aquaman, Hulk, Soulsearchers & Co.** to name but a few.

Thus far, none of these titles have suffered, I hope things stay the same. I do have faith in you, Peter, just keep up the good work!

Two things that would improve **Comics International** would be to drop the *Advance Listings*, they are everywhere already. Also you could add Trade Paperbacks to the reviews column, both old and new. This would advise people which trade paperbacks are worth catching up on.

Just think of the many new readers, who have never seen **Dark Knight Returns, Watchmen** or **Daredevil: Born Again**.

While keeping up with reviewing current titles is a task in itself, it is an interesting idea to incorporate something about past hits somewhere in the magazine. We'll work on that.

*Advance listings: because our distribution is far wider and larger in the UK than such US catalogues as **Advance Comics** and **Diamond Previews**, we feel to be comprehensive is vital. You may frequent comic shops, but a large number of our copies go outside of that market and our aim is to represent the entire industry. The Advance Listings section is a perfect reference source for newcomers and the less aware readers. (Dez)*

David Simmons
Northolt, Middlesex

AS Peter David says in his column, with Political Correctness, no Italian has *ever* been a member of an organised crime group. Indeed, PC bans the use of any stereotypes. This means that any film or book portraying a member of any race or group behaving as some members of those groups actually do behave is seen as evil. The mere fact that this accurate portrayal has become a stereotype means that it is banned, by the self-elected guardians of society's morals.

Another aspect of PC is its evasion of individual responsibility. If someone is in any way a victim of society, that allows them to say, "Hey, the crime I committed, it wasn't my fault." Lorena Bobbitt? Not her fault. The King's College rape case? The man is always responsible.

Perhaps it is time that PCs — readers or otherwise — were forced to justify their complaints. It's not enough to be able to complain; you have to say why it's wrong.

Neil Madle,
Chippenham, Wiltshire

COMICS International #39 saw me given a brutal roasting by Fabio P. Barbieri. What was it Denis Healey once said about being savaged by a dead sheep?

When I first wrote my critique of Alex Thomas' spurious diatribe I wondered if anyone would leap nobly to his defence. Barbieri's attack didn't surprise or worry me.

As a journalist in Bath and Bristol for eight years, I saw my fair share of 'the world we live in'. London doesn't have a monopoly on sleaze. I agree with him that some things are an unwelcome part of modern life; indeed I never sought to argue this point, although I admit their existence (or otherwise) is not a subject that fascinates me to the extent that it obviously does Alex or Fabio.

Instead, I was criticising both the all-embracing stereotypicality of Thomas's previous *Comment* article and the forum he chose for delivering it. I simply posed the question 'Why should the existence of these things have any more relevance to poor beleaguered comics fans than any other society?' Barbieri's puffed-up reverse bigotry did nothing to answer this.

Andrew Harvey,
Leytonstone, London E11

WHILE you'll doubtless have lots of tributes to Kirby following your announcement of his death in **Comics International 40**, isn't it a shame almost everybody gets it wrong or was ignorant of his importance to the industry.

In their first paragraph **Comic World** said he was born in 1917 and died at the age of 86. That puts his demise in the year 2003. But the *hot comics* end of the market, represented through **Comics (ex-Speculator) News**, offered only a reprint of a tribute from the current issue of the retailer's magazine **Stateside News**. Perhaps if Kirby had done more work with Image they'd have been able to write about him themselves.

But it was good to read in *Mediafile* (#40) that **The Guardian** saw fit to apologise in print the next day for tampering with your own editor's Kirby obit. Have we now reached the stage where the national press is more comics-conscious than our own industry?

*Apparently so. While I got his age right, 76, for **The Guardian** (14/2/94), our own cover story that month incorrectly had his age at 74.*

Alex Thomas
Cholwell Road, Stevenage, Herts

There is something overwhelmingly correct about Neil Madle's comment in **Comics International** #39 and that is snuff movies have nothing to do with comics.

I concede, I was wrong and the vast majority of comic fans are unadulterated puritan WASPs. Like all sections of society, comics probably has its fair share of deviants, but on the face of Neil's comment, they can only be found under rocks or down toilets.

But you see, Neil is just as bad as I am, especially if you examine his comment. He doesn't even qualify for the Mr Average category I spotlighted, presumably because of his being a social introvert. But he can still deride my comment, because he doesn't like the thought of his non-comic fan friends thinking he's a geek who bites the heads off of live chickens to prepare himself for reading the latest **Wolverine**.

Neil Madle is a man who sinks to the level of cheap shots, especially with some of his references (the girl at UKCAC). Presumably Neil would say anything to impress a girl for a chance of unleashing Shagg? Or perhaps, just perhaps, Neil also doesn't believe that there are homeless people, etc., etc.

Psychologists have proven that most types of collecting habits are obsessional, which is linked to mental illness, albeit tenuously. I'm not saying that comic fans are irrational human beings (although there are plenty of them floating about) I'm just saying that this is what you find if you take an anthropological approach. How many women (or men for that matter) have been "pulled" with the line "I read comics" or "my role model is the Sandman"?

How many times do you chat about comics to people who don't read comics?

How many comic fans live comparable lives to that of train-spotters or bird watchers, you know the universally scorned boring people of society? I'd hazard a guess and say a lot.

I appreciate that *Comment* is not an ongoing debate to vent spleen against people who disagree with your point of view, if this were the case, the column would have probably been renamed *Do We Really Need A Price Guide?* or *Editors Are Plagiaristic & Nepotistic, (Part 16 of an ongoing bore)*. It is just that, when someone writes something meant to be light-hearted and irreverent, it is incredible how many people take it as a personal attack on themselves.

Readers should above all be aware that what we read and collect is a hobby, albeit a hobby which attracts controversy from time to time, but when push comes to shove, it doesn't matter what anyone's opinions or observations are, it's a bit of fun. Whatever controversial observations are made shouldn't detract from the pleasure of imagining you're Superman flying through space, or saving the world from evil supervillains, or boffing Fire, Ice or

Death. And hey, it's cheaper than drugs (isn't it?)

By the way, Dez, many thanks for a great magazine, packed full of exceptional features and news. But isn't it time you left it to the likes of Sarah Bolesworth and Phil Hall and went off and reinvented **Warrior**?

Well, there certainly wouldn't be much competition for it in this country right now! *(Dez)*

Mike Lake, London

THE most important single person ever to come from the comicbook world has finally left us. It wasn't unexpected but it's still very sad.

Like most of us fans over 30 or so I grew up reading Jack Kirby's comics, probably every single day from the age of ten. It is a very difficult thing to demonstrate to a "non-fan" exactly what the total involvement with these comics meant to us then; I have a terrible suspicion that the "sense of wonder" that Arthur C. Clarke spoke of is a rare thing in today's kids. The interest all seems a little academic these days.

When I first picked up the old "pre-superhero" Marvel comics in the late Fifties and early Sixties the sheer presence of those awesome Kirby monsters and aliens just lived with me all the time. I certainly noticed the other artists, but I was always drawn back to Kirby's stuff as my favourite.

Of course in those days it was always signed *Lee and Kirby*, and I never understood the significance of those names until Marvel started giving those great artist and writer credits. This opened up a whole new world of interest for me — it personalised the actual creation of comics for the first time. It started me on a search back through the history of the art of comics, looking at who drew what, and when, and how an artist's style changes over the years, and who inked who the best, and who copied who, and who was *the best*!

And after all these years and all the dozens of serious conversations that I've had with practically everyone in the business, there is just one consensus and one answer — the best artist of them all was The King.

I remember writing in my college magazine about comics, and I tried to point out then what made Jack Kirby so unique and so influential. In the mid 1930s when he started drawing there were already three established and important artistic styles apparent in comics (and remember these were newspaper strip comics then... comic books as we know them were just being invented, as reprints of the newspaper strips at first). Milton Caniff was drawing **Terry and the Pirates** in a kind of straight black-and-white style, with panel design and layout intrinsic to the storytelling. Hal Foster drew **Prince Valiant** with a pristine perfect line and told a single great epic story lasting over 40 years. Alex Raymond drew **Flash Gordon** with such breath-taking technique and beauty that he quite obviously should have worked in Renaissance Italy.

Jack Kirby owed his style to none of these, or indeed to anyone else. He invented a new way of telling stories in the brand new medium of comics. No-one before Kirby had realised that you could fill 20, 30 pages of comic book panels with action and adventure that dragged the reader all the way into the story. This was true of his entire career; for fifty years he told stories about superheroes, war, westerns, horror, romance, monsters, crime and ghosts. Just try and think for a moment: is there *any* other storyteller since the inception of "popular culture" who has created as wide and diverse a body of work? Or to such a standard? Or for so long at absolutely *top* level?

He never stopped creating, and his work was always on another level to his peers. All his contemporaries and their descendants in the business were in awe of his talent. A true creative genius like that is very very rare. Like Picasso and Orson Welles, Jimi Hendrix and Miles Davis, there was probably not a day in his creative lifetime where anything less than something wonderful was allowed. There'll not be another Jack Kirby along soon.

Garry Leach,
Croften Park, London

JACK Kirby passed away on Saturday, February 5, 1994.

A lot of words are being written about him, not least of which was an obituary by Derek Skinn that appeared in **The Guardian** newspaper.

But none of us need read the praises and remembrances. We all know that Jack Kirby was the single most important creator and person in our industry and one of the greatest, most influential story-tellers of the 20th century. Practically all of us are in this business — directly or indirectly — because of him.

Jack's funeral was held on February 9th in Thousand Oaks, California. The family requested that no flowers be sent and that instead, Jack could be remembered with a donation to The Jack Kirby Educational Fund in Thousand Oaks, California.

This is an educational endowment fund for children sponsored by Jack and his wife, Ros.

To honour the life and works of Jack Kirby, the UK comics industry has set up a special fund to collect donations from the UK comics fraternity. The total sum will be presented as one cheque from the UK to the Jack Kirby Educational Fund later in the year. If you would like to donate please contact: Garry Leach, 366 Brockley Road, Croften Park, London SE4 2BY.

The below signed would like to demonstrate in a meaningful way how much Jack Kirby meant to us.

Mike Lake, Garry Leach,
Derek Skinn, Dave Elliot,
Kevin O'Neil, Dave Gibbons,
John Bolton, Steve Parkhouse.

Al Davison, artist/writer:
The Spiral Cage & Minotaur's Tale

THIS IS a (somewhat overdue) letter of thanks. UKCAC '93 was particularly challenging for me. Aside from trying to find work, I had the extra challenge of simply surviving the weekend. I have M.E. (Myalgic encephomyolitis) which is a debilitating condition, sometimes known as chronic fatigue syndrome.

If you aren't familiar with the effects of this, try to imagine running a ten mile marathon after spending a weekend at UKCAC partying all night, every night, consuming vast amounts of alcohol, and spending the daylight hours standing on one leg in a queue working out your tax returns. This might give you some idea of how I feel on a good day!

Unfortunately, I hadn't had a good day for some time when I attended UKCAC. The condition wasn't helped by my having Spina-Bifida which affects my legs and balance. The two conspired to leave me feeling about as stable as a one legged parrot on a greasy pole that's had its wings clipped.

There were people aware of the difficulties I was facing and I would especially like to thank those people on the publishing and dealers stands, who always ensured I had somewhere to sit when my legs failed me. Dark Horse, Forbidden Planet, Titan and the Comic Creators Guild, among others.

Also apologies to the customers who approached me while I was resting at the Forbidden Planet stall for my staring blankly into space and not knowing who kills who in the next issue of **X-Spasm Ninja Mutant Klingon** monthly.

The main impetus for writing this letter came from an incident which happened on the Sunday of the convention. I had been doing a sketching/signing session after which I discovered that my art materials, £30 worth, had been taken from my portfolio. I was obviously upset as I couldn't afford to replace them, and was concerned that should I get work I would be hard pushed to find the materials to complete it.

I had invested a lot in the convention, having hardly worked in years, and was struggling to make ends meet, surviving only due to the support of my partner, Maggie. She financed my attending UKCAC, which cost over £125 in taxi fares alone, as I could barely walk and couldn't manage public transport.

When I got home that night I could hardly bring myself to tell Maggie about the art materials, it felt like the last straw. Then the phone rang, it was Bryan Talbot. He said he had heard about what had happened and arranged a whip-round in the bar. They had raised just over £300. I was completely gobsmacked!

It took Brian and others about a week to persuade me to keep the money. When I discovered that they had been putting money in to help with the taxi fares as well, though not surprised at the generosity, I was still overwhelmed by the whole thing. *A big thanks to everyone who has helped/supported me and my work! Thank you!*

As a postscript I would like to say that as a result of your generosity I was able (as well as replacing my materials) to receive treatment for the M.E. which I would not otherwise have been able to afford. This has also meant that I was well enough to accept offers of work received as a result of attending UKCAC. I have since completed work for Piranha Press, and am currently working on material for Dark Horse and Vertigo.

Any other one legged parrots out there of the clipped wing variety? Yeah? Don't give up, keep flappin'!

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MOVERS & SHAKERS

The latest news, views and rumours in our ever-popular independent look at the hits, misses, prices, projects and people making comics news. Reported by the ever mysterious and controversial team of investigative diggers and delvers known to the world only as ITMA.

Marvelous Marvels

THE BIG mover at the moment appears to be the $5.95 prestige series **Marvels**.

But then *Movers & Shakers* has been shouting for months about how impressive the series is, and that it has definitely been under-ordered. Issue one is selling for an average of £6, while #2 and 3 — believed to be considerably under-ordered in comparison to #1 and 4 — are selling in excess of £7.50.

When was the last time a prestige format comic commanded such high prices? We can't recall much since Frank Miller's **Dark Knight Returns** and Jim Starlin's **The Cult**. So, as they're both Batman books, it's about time Marvel had a pricey winner.

There were high hopes for **Hulk: Future Imperfect** and **Daredevil: Man Without Fear** breaking the run, but only the second and third issues of the latter have substantially increased. For these two, dealers are currently asking double cover price. Considering all these books are good reads as well as pretty pictures, maybe the market is regaining some sanity.

Hot humour

IN A market where surprise titles are once more gaining in value — mainly because they weren't solicited as *hot* so nobody has basement boxloads — watch out for the entire Bongo Comics line. This magazine was raving about Bongo back in its 1993 Spring Special so don't say you weren't forewarned.

The popularity of **The Simpsons** has seen titles less than six months old selling for up to three times the original cover price with the most difficult title being **Simpsons Comics** #1, which shipped less than 500 copies into this country, according to our Titan ITMite.

Ren and Stimpy, another in the growing trend of humour titles, was the first of the recent funnybooks to really increase in value. Issue one is currently up to its 5th printing and retailers have reported selling it for upwards of £20. As with many new titles, expect issue two to be even more under-ordered than the first issue and if the wacky TV show continues to gain viewers, retailers may find those elusive non-comic fans hunting out back issues.

Bone, as reported two months ago, is still proving to be a strong seller. Retailer orders for the Cartoon Books title have continued to increase over the last few months and as the hunt for back issues continues, the price is unlikely to stabilise.

Creator Jeff Smith was noted to be somewhat peeved at the Glasgow convention last month when, armed with signing copies, he discovered the latest two issues hadn't even been distributed in the UK.

An interesting addition to the **Bone** series is a relatively unknown comic entitled **Thorn**, which is reported to feature the very first appearance of Jeff Smith's cute characters. There are almost no copies of this book in the UK and the current selling price in the USA is an astronomical $250.

Sticking with anthropomorphic characters, Martin Wagner's **Hepcats** has had a growing cult following in this country for a number of years and now current and back issues are hard to find.

The recent $2.25 **Hepcats** 11, which has been critically acclaimed throughout the industry, is selling for £5 in areas of the country and the **Collegiate Hepcats**, a trade paperback of early issues, is also proving popular in many shops.

Transatlantic tips

A FEW other tips from our network of ITMites fom both sides of the Atlantic include:

- DC's **Metal Men** mini series, with issue one becoming a premium collectable.
- **Spawn** issues 16-18: it seems that many retailers dropped orders because of Todd McFarlane's absence and are now finding that distributors have no copies left.
- **Prophet** issue five has the eagerly awaited debut of Stephen Platt to the title, but did you know that he drew the cover to issue four? Big deal? Yes, as Platt's cover only appears on one in every five copies of the comic, while Dan Panosian's standard cover appears on the other four. Sneaky one, Image.

A cautionary tale

WHILE *Movers and Shakers* has been quick to spot the success of many of the growing trend in humour and licensed comics, we feel it is our duty to point out an interesting parallel. During the mid-eighties, Marvel's licensed titles **Thundercats** (a Star Comic) and **GI Joe** were both exceptionally expensive and hard to find.

But when the cartoon series were cancelled, interest in the titles waned and copies can now be found in many a 10p dump bin.

Marvel's current high-profile collectables, **Ren and Stimpy**, **Beavis and Butt-head** and the soon-to-be-released **Rocko's Modern Life** are already in high demand. But for how long? Any cancellation of animated tv series can only spell one thing for tie-ins, plummeting prices!

Moore the merrier

ONE of our regular ITMites was in a Northampton pub the other week deep in conversation with affable Alan Moore. The writer who made his name writing and drawing about a magic cat for the local paper before breaking into the comics industry has become a regular Image Comics cohort and says he is currently working with

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Jim Lee and Jim Valentino on the long-awaited sequel to **1963**.

Alan also mentioned that Bart Sears, who was to have drawn all three issues of the **Violator** series, has dropped the book after issue one. The former **Justice League Europe** artist has been replaced by Greg (**Spawn**) Capullo for the final two parts. Moore describes the series as "The Three Stooges go to hell". He also said **Violator** is probably the most unusual comic story he has ever been involved in. Which *is* saying something!

X-rated babes

FANZINES have never really been a medium for speculation. Rather, they have been produced for the more dedicated fan of comics. But... rumours are rife in the States at the moment about a one-shot fanzine that is available from an **X-Men** fan in Connecticut. **X-Babes** is produced by Milton Cantovich and features top names from the comics industry drawing the female cast of the X-books in, what can be only be called compromising poses.

The rumour has it that over the last five years Milton has gone around the convention circuit in the USA asking artists to draw nude and rude drawings of virtually every mutant female. Included in the 36 page fanzine are illustrations by Jim Lee, Rob Liefeld, Marc Silvestri (who supplied two), Brandon Peterson, Barry (**Leather & Lace**) Blair, Tim (**Faust**) Vigil, Jim (**Thing From Another World**) Somerville and John Byrne.

Cantovich approached at least 100 artists, but the majority refused to entertain the idea of drawing the X-women naked, and a couple of artists actually threatened the 22 year-old with violence if he didn't leave them alone.

Cantovich, who was selling copies of his X-rated X-fanzine at the recent New York Great Eastern Convention, has currently sold over 1,000 copies at $7 each.

Not bad for free enterprise, but watch out for the lawyers, Milton!

No Continuity

READERS of **Comics International**, **Advance Comics** and **Diamond Previews** may have noticed the absense of Continuity Comics listings recently.

No, Neal Adams' company hasn't gone the way of so many others in recent months. They have merely had a slap on the wrist by US distributors.

Apparently, the inappropriately-named Continuity's output has been so bad that distributors have refused to solicit their titles until they actually ship books which were offered up to six months ago.

The final chapter

IT HAS also been reported that both Comico and Now Comics could be joining the growing casualty list of failed publishers.

Although on a brighter note, Majestic Entertainment — who was reported to have ceased publishing — has stated that it is only postponing publication of its titles until a new publisher can be found. But didn't Comico, Now and First Comics say something similar?

Finally Eclipsed

STARTING with May shipping titles, Claypool Comics will no longer be handled by Eclipse Comics, but instead will do their own distribution of titles including Peter David's **Soulsearchers and Co**, and Steve Englehart's **Phantom of Fear City**. Kurt (**Marvels**) Busiek, who was kind enough to supply us with this information, is to take over the writing on Claypool's **Elvira** and will feature Dracula and his two "animated" sidekicks, Renfield and Stimfield!

With an ever-increasing number of creators complaining about royalties owed by Eclipse, few will shed tears for the under-funded company's collapse which came to a head when publisher Dean Mullaney was reported to have left his wife (and co-director) Cat Yronwode for a younger woman.

One creator commented that things had got so bad that **Miracleman 25**, despite having been drawn up a while ago, was gathering dust in a drawer as Eclipse couldn't afford the blue-line prints required for colouring.

Holographic dreams

OUR Tyneside ITMite reports that the **Sandman Hologram** card from the recently released trading card set was selling for up to $80 in the United States. Before we could actually report this fact to you, he wrote to us again with news that on the Compu-Serve network people were offering $150 for the card.

Card dealers in this country are selling the hologram chase card for £20 and the demand has yet to be outweighed by supply.

Celluloid Sandman

THERE is speculation that a **Sandman** film option has been taken by Warner Bros (not difficult, as Warners is DC's parent).

Neil Gaiman will apparently be involved on the project as either screenwriter or script consultant. But Neil, although happy at the prospect of a cinematic Morpheus, has stated that he won't have anything to do with the film unless either Peter (*The Cook, the Thief, his Wife and her Lover*) Greenaway or Terry (*Baron Munchausen*) Gilliam handle directing.

Bloody Hill-Blazer

AFTER vigorous denials from Peter Milligan that he would not to be the next writer on **Hellblazer**, *Movers* has discovered that Scots-born Australia-based Eddie (**From Hell**) Campbell is to take over.

Big in America

OUR US friends at **Comic Values Monthly** have supplied a chart of the hottest titles currently on sale in the States. For the benefit of British globe-trotters with large enough suitcases, they are:

1. **Moon Knight** 55-57
2. **Daredevil** 319-325
3. **X-Men Unlimited** 3
4. **Dark Horse Presents** 80
5. **Ninjak** 1
6. **Bone** 1-11
7. **Fantastic Four** 381
8. **Green Lantern** 48 & 49
9. **Prime** 1-3
10. **Gambit** 1 & 2

Other titles they suggest we keep our eyes on include **Marvels**, the original **Books of Magic** mini series and early appearances of Dark Horse's Legend imprint

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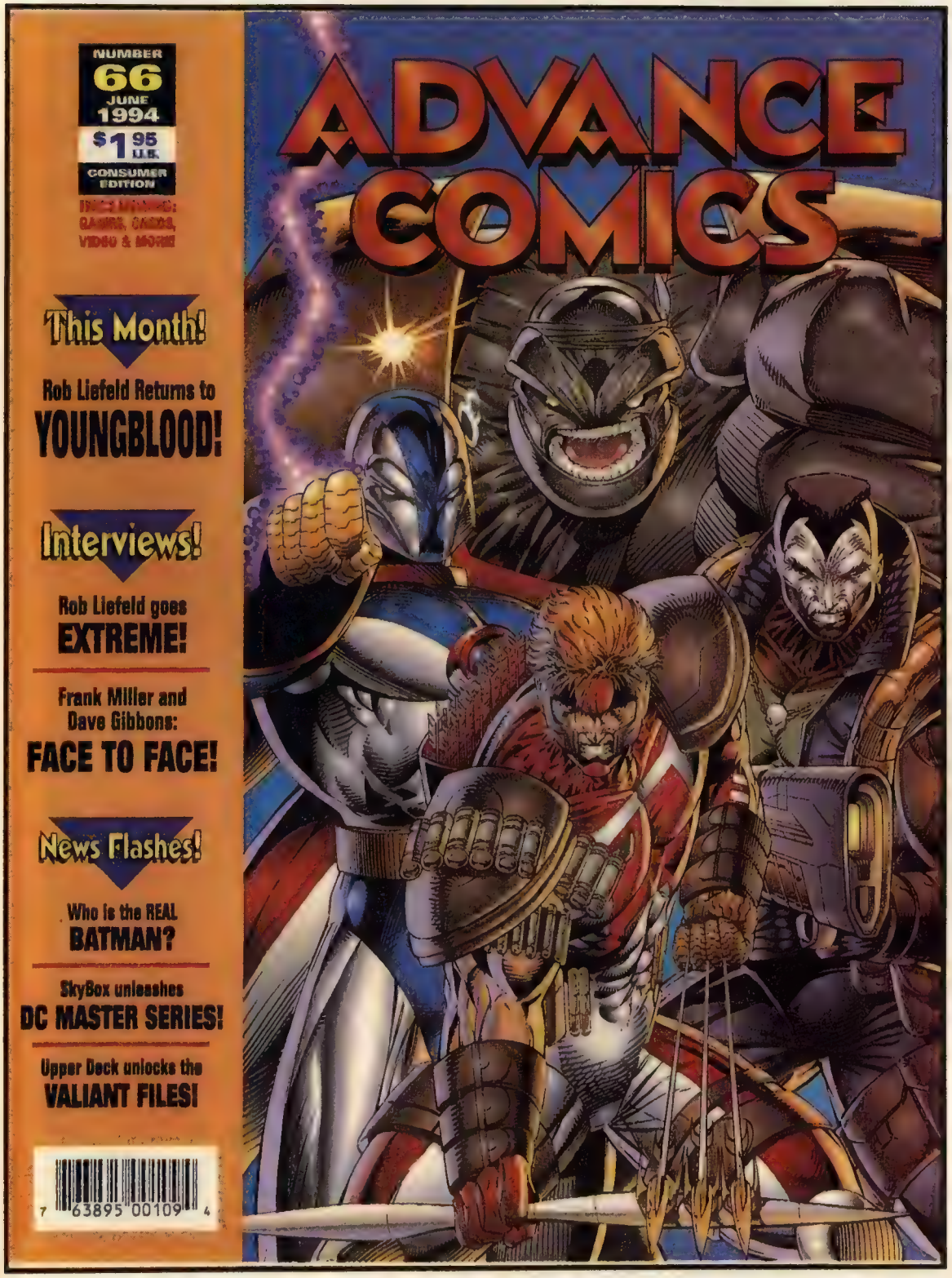

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characters. In particular, **Next Men: Power** issue three, which features the first appearance of Mike Mignola's **Hellboy**.

Ultraverse titles that are continuing to increase in value in the States are: **Strangers** 2 and **Prime** 2, which are also doing good business in this country, but also **Mantra** 2, the excellent **Firearm** 1 & 2 and **Exiles** 4 — the prequel to the *Breakthru* crossover.

Endorsing the myth

AN English comic fan was in New York recently. While in a comic shop a burly NYPD cop cum comic fan heard his accent and said, "Hey, you're English! I know somebody from England. I wonder if you know him too."

Inwardly groaning and preparing to give a lecture on the total UK population being larger than a hundred, the suddenly dismayed Brit heard the cop announce, "He's called Rob Barrow.".

Deflated that he actually did know the mart mastermind and brains behind Fantasy Domain, the visitor added substance to the myth that everybody knows everybody else in this country with a weedy reply, "Yeah, I do know him."

Collapsing conventions

IN the wake of Fred Greenberg's spectacularly expensive February New York convention being so poorly attended due to adverse weather conditions, changes have been made to the East Coast events for the rest of the year.

It is rumoured that Fred, who also suffered a hammering at his UK Alexandra Palace bash, needed over 20,000 people on the door to cover the cost of the biggest ever guest list of comics superstars and the Jacob Javitz Centre. But he got less than 10,000 through the door.

Comicfest, which equalled the long established San Diego ComiCon with its 30,000 plus attendees as its first ever event (held in Philadelphia last October) had planned an expansion into the very same Jacob Javitz Centre this June, where Fred was to hold his Great Eastern Conventions traditional July 4 bash.

But now, the June Comicfest appears to have been cancelled, while Fred has resited his own independence day gathering to Madison Square Gardens. Boxing clever or taking a dive?

Perp v Predator

FOR the last few years Dark Horse Comics has taken a seven foot tall, model of the Predator to comics conventions. When it isn't travelling the circuit, it stands in the store front display of Dark Horse's Milwaukee offices.

Recently the offices were broken into and the model stolen and bundled into the boot of the getaway car, with the head of the Predator sticking out.

Police were soon on the trail of the thieves in a high speed chase. Neil Hankerson, executive vice-president of Dark Horse explains, "All the while they were chasing this guy, the Predator's head was bobbing around, smiling back at the cops! Apparently, whenever they're in high-speed pursuit, the police film the entire incident, so somewhere this tape is floating around." Video buffs please note.

The Predator was returned safely shortly after being kidnapped. This was one foe, apparently, that even he couldn't defeat alone.

Don't mention it

BRIAN Murray — co-creator of **Supreme**, Image Comics' all-powerful protector — was dismayed to read in a recent **Comic Buyer's Guide** that Extreme Studio will prematurely publish 25th issues of most of their existing line later this year, including **Supreme**. An interesting angle, when you've done issue one and issue zero and are looking for another "hot" number. But it appears that no one thought to contact Brian about the decision.

With the title currently up to issue 11, Brian's got a lot of forward plotting to do in a hurry.

Legionnaire's disease

FORWARD plotting will be the last thing on the minds of Tom and Mary Bierbaum. The couple who had created a smash hit in **Legionnaires** have been fired.

While retailers report sales surpass other Legion titles, DC maintained to Tom and Mary that the book wasn't selling that well and **Flash** author Mark Waid would be taking over the title.

But then, Tom and Mary were also the last to know that their creations were also appearing in **Valor**. They found out by reading the comic.

Living 400 miles from DC's office may have limited communication and Zero Hour is looming, but surely they deserved better?

Glasgow sound-bites

Overheard at the Glasgow Comic Art Convention:

- Neil Gaiman still owed for **Miracleman** work from two years ago. (Not that our editor Dez Skinn is impressed, he and the rest of the original team are still owed for **Miracleman** work from almost ten years ago).
- Tom DeFalco was being rapped over Marvel's falling sales. In his defense, somebody claimed, "You can't blame the editor-in-chief. It's the writers' fault." The reply came that **Fantastic Four** had been plummetting for the last year. The writer: Tom DeFalco.
- Bob Harras, Mark Gruenwald and Bob Budiansky are hot tips for editor-in-chief role should DeFalco suddenly leave.
- Todd MacFarlane may leave working on **Spawn** for Hollywood storyboarding. Seems unlikely, he'd have little say in the end product and would be sure to suffer financially.
- Fan enters Glascac gents (rest room for American readers). Overhears female voice from cubicle, "I'm not putting that in my mouth until you've wiped the end".

Mind-boggled fan leaving gents suddenly catches a whiff of pot and all becomes clear.

Good to hear pot training is still being practised.

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Due to impending marriage next year, remains of personal comic book collection for sale. 99% DC, 1% Image: **Animal Man** 22 23 £1.60, 24 £1.85; **Batman Adventures** 1 £1.75, 2-6 £1.25, 8-10 £1; **Deathstroke the Terminator** 12-26 £1; **Green Arrow** 50, 75 £2, 51-57, 69, 71-74 £1; **Justice League International** 51-60 90p; **Justice League Task Force** 1 £1, 2-4 90p; **Lobo's Paramilitary Christmas Special** £1.50; **Suicide Squad** 50 90p, 51-66 70p + many more titles. For a complete list send a SAE to: M. Craske, 43 Westway, Wimbotsham, Kings Lynn, Norfolk, PE34 3QB.

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Mail Order Protection Scheme

With the increasing audience for buying comics by post, reputable organisations risk suffering because of any unsatisfactory mail order transaction new readers of this magazine may have had elsewhere.

To reassure readers, **Comics International** has instigated a Mail Order Code of Practice, with participating businesses displaying the above logo in their advertisements, lists and catalogues.

CoBRA Mail Order Protection Scheme Code of Practice

Advertisers:

i Advertisers will state in print their standard despatch period for published goods, which will be within 28 days of receipt of payment.

ii In the event of items having sold out, customers will be offered a full cash refund for these goods.

iii In the event that goods are received by purchaser in unsatisfactory condition due to bad grading or poor wrapping, vendor agrees to provide acceptable replacement copies or full refund including the return postage costs incurred by purchaser.

iv Where required, an independent panel will judge whether goods in question are below advertised standards of grading.

v Where a PO Box address and trading name (other than limited company or PLC) is used by advertiser, the true name or business name (as appropriate) of the advertiser together with full address and telephone number must be submitted to **Comics International** with advertising copy, or the advertisement will not be accepted.

vi Vendor vouches that all goods detailed in advertisements, lists and catalogues which carry the **CoBRA MOPS** seal are graded as accurately as possible and no defect is intentionally overlooked.

vii Any mail order organisation subsequently failing, under investigation, to abide by this code understands upon joining that its name will be published as no longer connected with the CoBRA Mail Order Code of Practice scheme.

CUSTOMERS:

i In the event that goods ordered and paid for are not received within the advertiser's published fulfilment period, customer will notify advertiser in writing that goods have not been received and that unless a satisfactory response in writing is forthcoming, they will pursue their claim through CoBRA within 7 days.

ii It is recommended that mail order buyers should always retain dated copies of all correspondence and payment records, in the event of any query, and that customers contacting the **CoBRA MOPS** (Mail Order Protection Scheme) send additional copies of any relevant correspondence with their letters.

iii Customers are reminded that a standard of 28 days fulfilment is the accepted norm to allow for any outside delays in the mail routing of customers letter, together with banking time for clearance of payment and/or delays in transit for goods supplied. Collectively, these factors can add 15 days to fulfilment time.

iv Customers are also reminded that many mail order businesses do not have sufficient staff to allow for fulfilment of orders during vacations or stock-purchasing visits overseas, but vendors should notify customers of such occasions.

v When paying for a list or catalogue, customers are reminded that a delay may occur when vendor is either preparing a new list or catalogue, or when current one is considered too dated to be of benefit to would-be purchaser. Vendor guarantees that new list or catalogue will be sent upon completion, which will be within 2 months of advertisement being published.

vi CoBRA cannot adjudicate over well-protected goods damaged by postal authorities, but a claim can be made by both vendor and purchaser against the assigned carrier.

Mail Order Retailers: If you agree to abide by the above conditions and wish to add a CoBRA MOPS symbol to your advertisements and catalogues, please submit your trading name and address with full name, personal address and telephone number of your business's proprietor with a first year annual subscription fee of £5.00 to cover administration costs (made payable to *Comics International, CoBRA account*) to:

CoBRA c/o COMICS INTERNATIONAL
8 Trinity Road, London N2 8JJ

The **CoBRA MOPS** agreement abides by the Advertising Standards Authority's Code of Mail Order Advertising Practice

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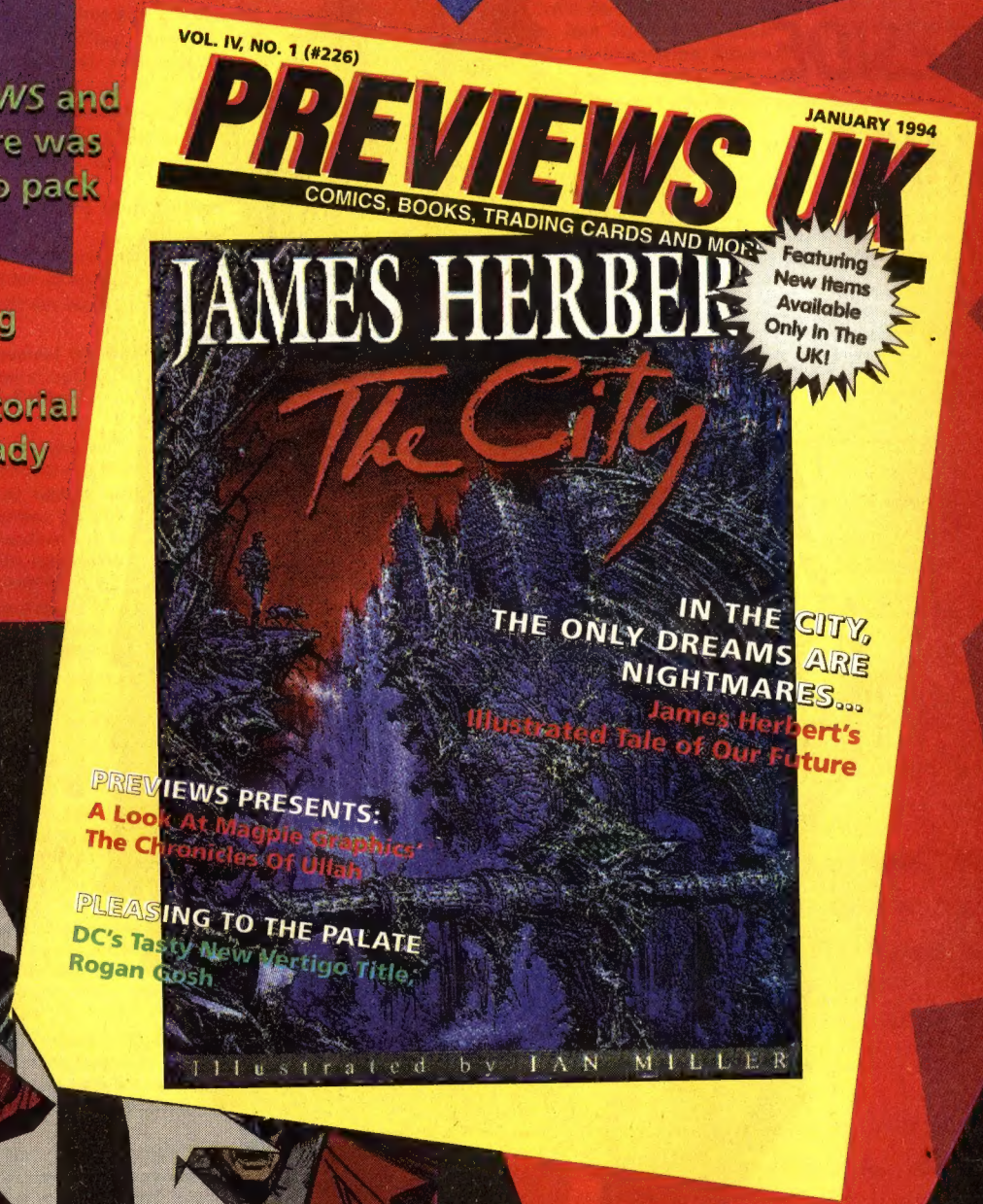
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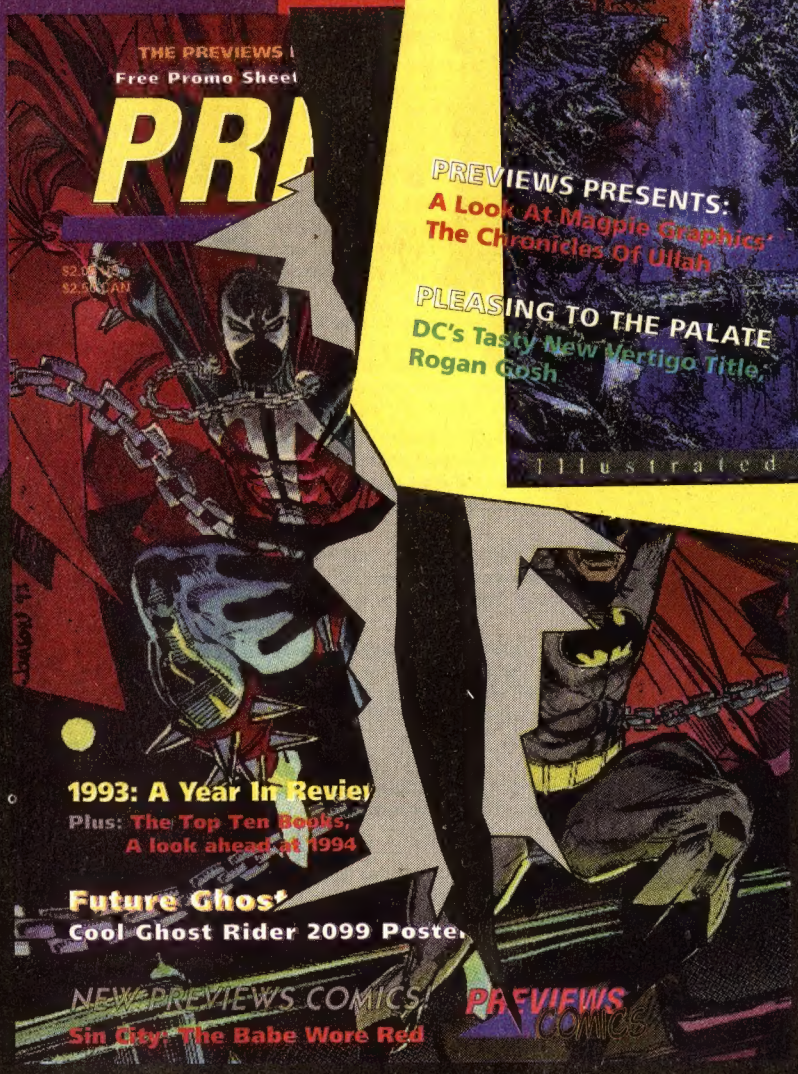

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